

MARY POPPINS COMES BACK

by

Brian Sibley

Story by Brian Sibley and P. L. Travers

Based on the "Mary Poppins" books

by

P. L. Travers

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CHARACTERS

MARY POPPINS

The Banks Family

MR GEORGE BANKS
MRS WINIFRED BANKS, his Wife
JANE BANKS)
MICHAEL BANKS) their Children
JOHN AND BARBARA BANKS)
MRS BRILL, the Cook
ELLEN, the Maid

In Cherry Tree Lane

BARNEY, the Ice-Cream Man
ADMIRAL BOOM
MISS LARK
ANDREW) her Dogs
WILLOUGHBY)
CONSTABLE JONES

Mary Poppins' Friends and Relations

THE BIRD WOMAN
MR TURVY
TOPSY TURVY, his Wife
MRS CORRY
MISS FANNIE) her Daughters
MISS ANNIE)
THE BALLOON WOMAN

In the City

MR DAWES)
MR TOMES) Directors of the Fidelity
MR MOUSLEY) Fiduciary Bank
MR GRUBBS)
THEOPHILUS SCRIMPER, their Rival
SAMUEL MUGGINS, his Clerk

Round the World

THE LORD HIGH ARCTIC SEAL
THE WHITE COCKATOO
THE WISE PANDA
THE DOLPHIN

SUGGESTED SONGS

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MARY POPPINS COMES BACK

FADE IN:

A series of children's crayon drawings behind the opening titles (possibly using limited animation) provide a synopsis of the first MARY POPPINS film, highlighting memorable scenes such as Mary Poppins' arrival by umbrella and the chimney sweeps dancing on the London roof-tops. As the title-sequence ends, the camera pulls back to -

INT. 17 CHERRY TREE LANE (NURSERY) - DAY

JANE and MICHAEL BANKS are drawing a picture of themselves kite-flying, while Mary Poppins departs by umbrella. Jane suddenly stops drawing and looks at her brother.

JANE
(thoughtfully)
Did it really all happen, Michael?

MICHAEL
(looking up)
I don't know... sometimes I think it did,
and sometimes I think it was just a dream.

JANE
But we couldn't both have dreamed it, could
we? I mean about dancing on the roofs with
the chimney sweeps or riding carousel-horses
through the country?

MICHAEL
(uncertain)
I suppose not... It all seems so long ago
now... You know it's funny, Jane, but I've
forgotten ever so many things.

JANE
What sort of things?

MICHAEL
Well, like that word Mary Poppins used when
she couldn't think of anything to say...

JANE
(beginning confidently)
'Superfiliacilupus--'
(her voice trails away)

MICHAEL
No, that wasn't it - it was...
Superdiliexpifrigic--'

JANE
You mean 'Superdociouscalidigit--'
(she looks hopelessly at Michael)

(CONTINUED)

CONTINUED:

2.

MICHAEL
See? We can't remember!

JANE
Perhaps we're not trying hard enough...
(thinks)
What was it Mary Poppins told us about
a spoonful of something?

MICHAEL
A spoonful of... er... sugar...

JANE
Yes, that sounds right...

Jane tries to finish the line, but it goes wrong; so Michael tries, but he can't get it right. Then they try together and it turns into a quite different SONG, which they happily sing, dancing round the nursery and out of the door.

INT. 17 CHERRY TREE LANE (UPSTAIRS LANDING) - DAY

ELLEN, the maid, is carrying a pile of freshly-ironed laundry, when Jane and Michael dance out of the nursery and run smack into her. The laundry flies up into the air and cascades over the bannisters. A telephone is ringing.

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

MRS BRILL, the cook, is emerging from the kitchen with a laden tea-tray. A nightshirt falls on her from above. MRS WINIFRED BANKS - who is negotiating her way through the front door with a perambulator containing the Twins, JOHN and BARBARA - rushes to the telephone and collides with Mrs Brill, who can't see where she is going. The telephone receiver is knocked off and left swinging. The tea-tray crashes to the floor waking the Twins, who start screaming.

MRS BANKS
(reproachfully)
Mrs Brill! How could you? The best china!

MRS BRILL
(untangling herself)
Not my fault, ma'am! Someone dropped this
thing on me!

MRS BANKS
(looking up at Ellen)
Really, Ellen!

ELLEN
(tearfully)
Wasn't me, ma'am! I were bumped into,
'onest I were!

MRS BANKS
Children! Just look what you've done!

(CONTINUED)

CONTINUED:

3.

Jane and Michael are half-way down stairs, looking aghast.

MICHAEL

Gosh!

JANE

Did we really do all that?

The telephone is still swinging to and fro.

MR BANKS

(o.s. on telephone)

Hello? -- Hello?

INT. MR BANKS' OFFICE IN THE CITY - DAY

Behind a desk piled high with files and papers, sits an anxious-looking MR GEORGE BANKS, holding a telephone while, at the same time, signing documents.

MR BANKS

(irritably)

Hello? Can anybody hear me? Hello? Hello?
Winifred? What on earth's going on?

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

The telephone receiver is still off the hook.

MR BANKS

(o.s. on telephone)

Winifred, can you hear me?

MRS BRILL

(indicating the telephone)

Excuse me, ma'am, but I think it's
the master...

MRS BANKS

Oh, dear...

She takes up the telephone receiver.

MRS BANKS (cont'd)

George?

(flustered)

Yes, of course everything's all right,
dear, why do you ask?

Mr Banks can be heard continuing to talk at the other end of the telephone. Ellen comes downstairs sobbing and wringing her handkerchief. Mrs Banks covers the telephone mouthpiece.

MRS BANKS

Ellen, do stop snivelling, there's a
good girl.

Ellen begins to cry even louder.

CONTINUED:

4.

INT. MR BANKS' OFFICE - DAY

MR BANKS

This is extremely important and I don't believe you've heard one word I've said!

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

MRS BANKS

Oh, but I have, George, really I have...

ELLEN

(hysterically)

It wasn't my fault, ma'am, really it wasn't!

MRS BANKS

Ellen, please stop that caterwauling and try and quieten the Twins.

Ellen goes to the pram and halfheartedly jogs it up and down, muttering to herself.

ELLEN

Supposed to be an 'ousemaid not a ruddy nursemaid...

Mrs Brill is on her hands and knees clearing up the china.

MRS BRILL

Never known an 'ousehold for puttin' years on you like this one...

MRS BANKS

I'm so sorry, Mrs Brill...

MRS BRILL

I dare say as you are, ma'am, but 'sorry' won't clear this up, and what with my back trouble and all...

JANE

Can we help, Mrs Brill?

MICHAEL

Yes, we'll give you a hand.

MRS BRILL

I think you two 'ave been 'andy enough for one day.

MRS BANKS

(into telephone)

George... just a moment, dear...

Children, please, run along and play now...

(into telephone)

I'm sorry, George,... no dear, just a few domestic arrangements... Are you having a good day, dear?

INT. MR BANKS' OFFICE - DAY

MR BANKS

I have been trying to tell you, Winifred,
the Bank is in serious difficulties - we
are facing a CRISIS! How could I possibly
be having a good day?

MRS BANKS

(o.s on telephone)
Oh, dear, I am sorry, George, I'd no idea...

MR BANKS

Winifred, when do you ever have any idea?

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

MICHAEL

Will you will play with us, Ellen?

ELLEN

(sniffily)

Certainly not!

MRS BANKS

(on telephone)
Don't be harsh with me, dear, you
know if there's anything I can do...

INT. MR BANKS' OFFICE - DAY

MR BANKS

(raising voice)

Well, to begin with you could try listening
to me! That's not too much to ask, is it?

MRS BANKS

(o.s.on telephone)

Please don't shout at me, George!

MR BANKS

I am not SHOUTING!

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

MRS BANKS

It certainly sounds as if you're shouting!
Things aren't easy for me either, you know,
especially with no nanny for the children...

Mrs Brill silently endorses this remark.

JANE

Please, Ellen!

MICHAEL

You must!

(CONTINUED)

CONTINUED:

6.

MRS BANKS
You won't forget to place the advertisement,
will you, George?

INT. MR BANKS' OFFICE - DAY

MR BANKS
Winifred, about the advertisement...

MR DAWES, Chairman of THE DAWES, TOMES, MOUSLEY, GRUBBS, FIDELITY FIDUCIARY BANK, stands impatiently in the doorway and coughs irritably to attract Mr Banks' attention.

MRS BANKS
(o.s.on telephone)
What about it, George?

MR DAWES
When you are quite ready, Banks, the Board are waiting!

MR BANKS
Yes, Mr Dawes, of course.
(on phone as if a business call)
You'll have to excuse me now - er - sir, but I'll get back to you about your investments as soon as possible... Good day.

Mr Banks puts down telephone.

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

MRS BANKS
George? What are you talking about?
What investments? Hello? Oh, dear...

Looking very perplexed, Mrs Banks hangs up the receiver. Michael and Jane, armed with walking-sticks and umbrellas from the hat-stand are advancing on Mrs Brill who is heading for the kitchen door with the debris from the accident.

MICHAEL
Come on, Mrs Brill, you'll play with us, won't you?

JANE
Michael and I are hunters!

MICHAEL
And you're a bear!

MRS BRILL
I'll, 'ave you know, Master Michael. I'm nothin' of the kind! Now kindly be so good as to get out from under my feet, before we 'as another haccident!

MRS BANKS
Jane! Michael! Please...

(CONTINUED)

CONTINUED:

7.

MICHAEL
Let's catch Ellen!

Ellen screams. Michael and Jane make a dash for her and she dodges behind the pram. The Twins, who have only just gone back to sleep, wake up again and start crying once more.

MRS BANKS
(almost unheard)
Children... children...!

Ellen tries to escape, Jane and Michael make a dash for her and, in the resulting melee, a hideous antique vase on a pedestal in the hall crashes to the floor and has its handles knocked off.

MRS BRILL
There you are! What did I say?

MRS BANKS
Now look what you've done! Aunt Euphemia's vase! I don't know what your father will say, he was most attached to it!

MRS BRILL
(going)
So was the 'andles once!

ELLEN
Perhaps the master will like it better with the 'andles off, ma'am...

MRS BANKS
Don't be silly, Ellen, of course he won't! We must hide it - at least until he's in a better mood. Oh, dear, everything seems at sixes and sevens...

INT. BOARD ROOM AT THE BANK - DAY

Mr Banks is apprehensively facing his fellow Directors: Mr Dawes, MR TOMES, MR MOUSLEY and MR GRUBBS.

MR DAWES
Six million, seven hundred and seventy-six thousand! We are trading with insufficient assets to the tune of almost SEVEN MILLION pounds! Well, what have you to say about all this, Banks?

MR BANKS
The present situation, I fear, is due to a regrettable decline in deposits.

MR TOMES
What do you mean?

MR MOUSLEY
Come on, explain yourself man!

(CONTINUED)

CONTINUED:

8.

MR GRUBBS

Why, exactly, have deposits declined?

MR BANKS

(embarrassed)

Well, we - er - that is, I - um...

MR DAWES

(banging on the table)

Stop shilly-shallying, Banks, and answer
the question!

MR BANKS

(floundering)

I have reason to believe, gentlemen, that
a number of our depositors have - er - lost
some of their former confidence in us...

Mr Banks tails off, seeing the Directors' outraged reaction.

MR DAWES

(angrily)

Never once in the long history of the Dawes,
Tomes, Mousley, Grubbs Fidelity Fiduciary Bank
has it been said that our customers lacked
confidence in us! For over two hundred years,
through the ceaselessly changing tide of
financial affairs, we have always stood firm...

TOMES, MOUSLEY & GRUBBS

Here, here!

MR DAWES

We have been a rock, a bastion, a fortress!
And how has that been achieved? I will tell
you, Banks: by safe and sound investments.

MR BANKS

(becoming more courageous)

But today, Mr Dawes, we are living in very
different times.

The other Directors look nonplussed.

MR BANKS (cont'd)

(with visionary zeal)

I tell you, gentlemen, we are standing at
a crossroads in history: this is an age of
progress, of pioneering discoveries, of
inventions that will change the world!

MR DAWES

That's all very well, Banks, the thing is--

MR BANKS

(interrupting)

But do we recognise and accept this? No, we
deny it and dismiss it! Have you ever
considered, when a man first invented the wheel
there was someone who called it absurd...

(CONTINUED)

CONTINUED:

9.

Mr Banks sings a SONG in praise of change, progress and the intuition of the great inventors of history. This should establish him as a man of vision and insight.

MR DAWES

(impatiently)

And, I suppose you think this excuses the outrageously reckless investments which you have been making on the Banks' behalf?

MR BANKS

Perhaps a little unconventional, sir, but not reckless I assure you.

MR DAWES

Well, Banks, I beg to differ...

As Mr Dawes attacks Mr Banks' investments, he opens a file and throws onto the table various documents such as patent designs and blue-prints.

MR DAWES

You expect us to take seriously such crackpot schemes as -- 'R. T. Zuckerman's Articulated Kinematograph'?

MR BANKS

An amazing, pioneering, device for producing talking pictures...

MR TOMES

Fiddle-faddle! Who in the world would ever want to see a 'Talking Picture'?

MR DAWES

Or -- 'Lord Hubert's Superior Laundering and Valeting Machine'.

MR MOUSLEY

Idiotic claptrap! And what, may one ask, would become of domestic servants?

MR DAWES

Transatlantic Telephones, Electrical Street Lighting, Mechanical Finance Calculators...

MR GRUBBS

Clockwork Bankers - whatever next?

MR DAWES

And, most ludicrous of all -- (sneering) 'The Free-as-a-Bird Flying Passenger Service'!

MR BANKS

It's the transport system of tomorrow, sir!

MR TOMES

Ridiculous!

MR MOUSLEY

Preposterous!

(CONTINUED)

MR GRUBBS

It's all moonshine, Banks! Ordinary, sensible, people are never going to start gadding about in aeroplanes!

MR DAWES

And, if these are anything to go by, 'The Free-as-a-Bird Flying Passenger Service' is having a job even getting off the ground!

Mr Dawes throws down a handful of photographs and cuttings showing disastrous take-offs and landings.

MR BANKS

Aviation is still in its infancy...

MR DAWES

I'm beginning to think you're still your infancy. Banks, judging from all this hairbrained tomfoolery that has brought us to the brink of ruin!

MR BANKS

Mr Dawes, genius is never recognised at the time - it is only with hindsight that we see the true, history-changing, value of those ideas which the world once dismissed as fiddle-faddle, claptrap and moonshine!

MR DAWES

Unfortunately, Banks, we don't have the luxury of being able to wait until hindsight proves you right or wrong! We are clearly facing a crisis! If we once come under the scrutiny of Theophilus Scrimper and his Bank Investigators we will be forced to cease trading!

There is a shocked response from the other Directors.

MR DAWES (cont'd)

And I don't need to remind you that it would give that wily old fox, Scrimper, a great deal of pleasure to see us ruined!

MR TOMES

This is catastrophic!

MR MOUSLEY

Banks must resign!

MR GRUBBS

Man's a cad and a bounder and not fit to hold office!

MR BANKS

(solemnly)

Of course, I understand how you feel and if you wish me to resign--

MR DAWES

Be quiet Banks, you've said more than enough already. Gentlemen, Banks' resignation will solve nothing; besides, if Scrimper once gets his nose into our books then none of us will be holding office!

EXT. THE PARK - LATE AFTERNOON

Mr Banks is gloomily walking through the Park. He has his overcoat pulled about him to keep out a blustery wind and is oblivious to passers-by who tip their hats or speak to him.

EXT. CHERRY TREE LANE - LATE AFTERNOON

Mr Banks is passing the ship-shaped home of his neighbour ADMIRAL BOOM. The Admiral is 'on deck' lowering a flag.

ADMIRAL BOOM

(calling out)

Evenin', Banks!

(there is no response)

Ahoy there, Banks! -- I said Good Evening!

Mr Banks stops and looks up.

MR BANKS

I'm sorry, Admiral, I didn't hear you.

ADMIRAL BOOM

Didn't hear me? Blast me gizzards, Banks! There wasn't a man Jack in me seafaring days who would have dared tell Admiral Boom he didn't hear him! Not even rounding the Horn in a force nine gale!

MR BANKS

I was rather preoccupied...

ADMIRAL BOOM

Seas of commerce turning choppy?

MR BANKS

I'm afraid so.

ADMIRAL BOOM

Let me give you some advice, shipmate; strike the mainsail, lower your jib, batten down the hatches and steer into the wind!

MR BANKS

Thank you, Admiral, I'll certainly try.

Mr Banks continues walking, while Admiral Boom prepares to fire his roof-top cannon. As he ignites the weapon, it drops downwards and the charge hurtles towards the street. Mr Banks hears it coming, grabs his bowler hat and ducks.

CONTINUED:

12.

The shot ricochets off a post-box and up into the cherry trees, narrowly missing a bird sitting on her nest. The bird watches it go with astonishment, but the shot then rebounds off several other branches and just misses the bird again coming from the opposite direction.

As the bird looks from left to right, awaiting the next blast, the shot glances off a limb of another tree and zooms up, taking the nest and the bird, unhurt, high into the sky. Below, in the Lane, an exasperated Mr Banks looks up at Admiral Boom. Unperturbed, the old man gives him a salute.

ADMIRAL BOOM

Carry on, Banks! And remember: steer
into the wind! First rule of the sea.
Never fails!

Muttering to himself, Mr Banks walks off down the Lane and through the gate to his house.

INT. 17 CHERRY TREE LANE (HALLWAY) - LATE AFTERNOON

Mr Banks enters, to be greeted by an anxious Mrs Banks.

MRS BANKS

Oh, George, there you are!

MR BANKS

Winifred, you have such a knack for
stating the obvious.

MRS BANKS

George, dear, about the advertisement--

Mrs Banks is interrupted (off-screen) by Michael.

MICHAEL

(o.s.)

Hooray, Father's home!

Mr and Mrs Banks look up as an excited Jane and Michael run downstairs clutching their kite.

MICHAEL

Hooray, hooray!

MR BANKS

(irritably)

What is the meaning of all this noise--

JANE

(speaking over her father)

We're so glad you're home early...

MICHAEL

You're just in time!

MR BANKS

In time for what, may I ask?

(CONTINUED)

CONTINUED:

13.

MICHAEL
To help us fly our kite!

JANE
It's a wonderful day for it...

MICHAEL
It has to be really windy to fly a
kite properly...

MRS BANKS
(trying to stop them)
Children, your father's--

JANE
And it hasn't been as windy as this
for ages...

MICHAEL
Please say you will...

MR BANKS
Jane! Michael! Will you both stop this
appalling din! In my young day, children
were seen and not heard!

JANE
But Father... we only thought...

MR BANKS
Do you really suppose I've got nothing
better to do than fly kites?

MRS BANKS
George, dear, they didn't mean any harm;
they are only children after all.

MR BANKS
Well, it's high time they started growing
up! Sooner or later, Winifred, they've got
to realise that life is not one long game!

Mr Banks crosses the hall and enters the drawing room.

JANE
What's wrong with Father?

MRS BANKS
There's nothing for you to worry about
my dears, now run along and play in the
nursery till tea-time.

The children go sadly upstairs.

MR BANKS
(o.s. from the drawing room)
Winifred, where are my slippers?

MRS BANKS
Coming, dear...

(CONTINUED)

CONTINUED:

14.

INT. 17 CHERRY TREE LANE (NURSERY) - LATE AFTERNOON

Jane and Michael are disconsolately looking through the pictures they made earlier. They pause at one showing the children with Mr Banks holding a kite.

JANE

Do you remember this?

Michael looks at the picture and nods sadly.

MICHAEL

(thoughtfully)

I don't think Father remembers...

JANE

Everything seems wrong lately...
I wish we could put things right again.

Michael picks up a drawing of the family flying kites.

MICHAEL

I don't think anybody can put things right...

JANE

Mary Poppins could.

MICHAEL

Oh, yes, Mary Poppins could...

Michael looks intently at his drawing of Mary Poppins.

MICHAEL (cont'd)

If we only knew where to find her.

INT. 17 CHERRY TREE LANE (DRAWING ROOM) - LATE AFTERNOON

Mr Banks is rummaging through papers in a bureau while Mrs Banks hovers nervously behind him.

MRS BANKS

George, dear, I know you've had a lot on your mind, but you did remember didn't you?

MR BANKS

(looking up)

Remember what?

MRS BANKS

The advertisement, dear. For the new nanny...

MR BANKS

I remembered, Winifred, but I'm afraid I didn't do it.

(CONTINUED)

CONTINUED:

15.

MRS BANKS
But George, why ever not?

MR BANKS
Because we simply cannot afford a new nanny.

MRS BANKS
But we've always had a nanny! How can I possibly be expected to cope with a home and four children if we don't have a nanny?

MR BANKS
Well, you'll just have to try, my dear, the same as millions of other wives do.

MRS BANKS
Oh dear, are things as bad as all that?

MR BANKS
You have no idea how bad things are.

INT. 17 CHERRY TREE LANE (NURSERY) - LATE AFTERNOON

Jane and Michael are sitting on the window-seat gazing thoughtfully out of the window which is to feature importantly in the story which follows. The window is open a little at the bottom and the curtains are stirred by the blustery wind outside. Suddenly Jane notices something: below in the Lane is an old woman in a long dress and apron with a battered hat and a large basket on her arm. Birds flutter all around the BIRD WOMAN, while others sit on her head and shoulders.

JANE
Look, Michael!

MICHAEL
What?

JANE
Don't you remember? It's the Bird Woman!

MICHAEL
So it is! And listen, she's saying it...

BIRD WOMAN
(from below)
Feed the birds, tuppence a bag.

JANE
What can she be doing here? It's a long way from St Paul's.

EXT. CHERRY TREE LANE - LATE AFTERNOON

The Bird Woman stops outside the Banks' house and looks up.

INT. 17 CHERRY TREE LANE (NURSERY) - LATE AFTERNOON

MICHAEL

She's seen us!

Michael waves, so does Jane, but all the Bird Woman does is whisper to one of her birds which flies up to the window and lands on the sill. The bird twitters and nods its head.

JANE

I think she's sent the bird up to us.

MICHAEL

Perhaps its hungry. I think I've got a bit of biscuit left.

Michael delves into his pocket from where he retrieves (to Jane's horror) half a biscuit. He breaks it up onto the window sill where the bird pecks at the crumbs.

JANE

I wonder if the Bird Woman knows where Mary Poppins is?

MICHAEL

She's sure to.

The bird looks up and puts its head on one side.

JANE (cont'd)

I think it understands!

(to the bird)

Will you ask the Bird Woman for us?

The bird appears to reply.

MICHAEL

It does understand!

JANE

Tell her we're looking for Mary Poppins...

MICHAEL

And we badly need her to come back...

JANE

As soon as she can!

The bird tweets again and flies back down to the Bird Woman.

EXT. CHERRY TREE LANE - LATE AFTERNOON

The Bird Woman hold the bird, perched on her finger, close to her face as if they are having a conversation. Then she whispers to it and lifts her hand. The bird flies away into the sky now touched by the shades of early evening. With one last look up at the window, the Bird Woman goes on her way.

BIRD WOMAN

Feed the birds, tuppence a bag...

INT. 17 CHERRY TREE LANE (NURSERY) - LATE AFTERNOON

Jane and Michael watch as the Bird Woman moves off down the street and the lamp-lighter begins lighting the gas-lamps.

BIRD WOMAN
(from below)
Feed the birds, tuppence a bag...

Jane and Michael look at the retreating figure and then at each other and wonder.

EXT. CHERRY TREE LANE - MORNING

Jane and Michael are sitting gloomily with their kite on the doorstep of 17 Cherry Tree Lane, when they suddenly hear music: it is BARNEY, the ice-cream man, wheeling his cart along and cranking a hurdy-gurdy. Barney stops outside their gate, pushes back his peaked cap and looks at the children.

BARNEY
'Ello! Why, there's a couple of glum looking faces and no mistake!

MICHAEL
We want to go to the Park to fly our kite.

JANE
But everybody's too busy to take us.

BARNEY
Well, is that a fact now? Too busy to go kite-flying with Jane and Michael Banks? Disgraceful!

JANE
You know who we are?

BARNEY
Certainly! I was told very particular like to look out for two young 'uns answering to your description if I ever found meself in Cherry Tree Lane. And this 'ere is Cherry Tree Lane, ain't it?

MICHAEL
But who told you?

BARNEY
Why Bert, of course.

JANE
(very surprised)
You know Bert?

BARNEY
I should 'ope I does - 'e's me own brother, after all! The name's Barney.

CONTINUED:

18.

Jane and Michael join Barney at the gate.

MICHAEL
(very formal)
How do you do, Barney?

JANE
It's nice to meet you.

BARNEY
(raising his cap)
Likewise, I'm sure!

JANE
We haven't seen Bert for ages.

BARNEY
'E's gone on to 'igher things as
you might say.

MICHAEL
What's he doing?

BARNEY
Works for some very influential people
nowadays; sweeping the chimblies of the
rich and famous he is: the Prime Minister,
the Lord Mayor, even...
(pauses)
...even them up at Bucking' am Palace!

MICHAEL
Golly!

BARNEY
I shouldn't be surprised if 'e didn't end
up Royal Sweep in Residence and get 'isself
a ruddy knighthood!

JANE
Fancy all that happening to our Bert!

BARNEY
Blinkin' remarkable, ain't it? Still,
can't stand 'ere chatterin' about 'im
all day, got me ice-creams to sell...
(a thought strikes him)
Look 'ere, if you young 'uns don't 'ave
nothin' special to do, why don't you give
me an 'and on me round?..

MICHAEL
Could we really?

BARNEY
An' I tell you what, we may even get a
chance to try an' fly that there kite
of yours. What d'you say?

(CONTINUED)

JANE

Yes, please!

MICHAEL

Hooray for Barney!

BARNEY

First things first: before you can sell ice-creams, you 'ave to know your flavours - 'cos everybody's got their favourite, as you might say. For example...

Barney opens the lid of his cart, produces a cornet and fills it with a huge scoop of chocolate ice-cream.

BARNEY (cont'd)

Unless I'm much mistaken, Michael, your's is - chocolate!

With a flourish, Barney hands Michael the ice-cream.

MICHAEL

Gosh!

BARNEY

And Jane's is...

Barney produces another ice-cream.

BARNEY (cont'd)

Peppermint Cream! Right?

JANE

Lovely! Thank you, Barney.

BARNEY

Yes, there's a particular flavour for each particular person... and, I don't mind telling you, some of me customers are mighty particular!

Barney expounds his theory in a SONG (incorporating some of the following dialogue) which helps establish his happy-go-lucky personality and introduces the residents of Cherry Tree Lane. Among his customers are CONSTABLE JONES, straight as a ramrod; ADMIRAL BOOM in his full-dress uniform; and MISS LARK, in a frilly gown, and lots of jangling jewellery, accompanied by her little terrier dog, ANDREW - absurdly dressed in a tartan jacket and hair ribbons.

BARNEY (cont'd)

Now, Miss Lark 'ere, she likes raspberry-ice.

MISS LARK

How very delicious!

BARNEY

While Admiral Boom - seeing as 'ow 'e's a nautical gent - prefers rum-coffee.

ADMIRAL BOOM
And don't stint on the rum, ship-mate!

BARNEY
Aye-aye, Admiral! Constable Jones, on
the other 'and, likes a double banana
surprise...

CONSTABLE JONES
(very serious)
Hexcept when I'm about me constabulary duties!

BARNEY
But - as I was about to say - when 'e's
a-carrying out 'is responsibilities as
an hofficer of the law he'll just have
a plain and sensible vanilla cone.

CONSTABLE JONES
Correct!

MICHAEL
I wonder what Mary Poppins' favourite
ice-cream is?

BARNEY
Mary Poppins, you say? Well, if I knows
anything about that particular lady,
I reckon she'd choose a nice Cherry Crush.

JANE
You know Mary Poppins, then?

BARNEY
Know 'er? I should say I do! Though, I
confess, I ain't seen 'er for some time.

JANE
We haven't seen her in a long while,
either, and we really miss her.

MICHAEL
We keep hoping she'll come back one day.

JANE
Do you know where Mary Poppins is?

BARNEY
Me? Well, now, that's a difficult question.

ADMIRAL BOOM
If you were to ask me, my hearties, I'd
say she's probably upped-anchor and gone
away to sea!

MISS LARK
Nonsense, Admiral! Mary Poppins is far too
sensible a person to do any such thing. Isn't
she, Andrew?

CONTINUED:

21.

Andrew barks in agreement. Admiral Boom looks put out.

MISS LARK

What you have to remember is, it's always easier to lose things than to find them. That's why I keep Andrew on a lead, isn't it, my darling?

Andrew gives a melancholy bark and tugs at the lead.

MICHAEL

But if Mary Poppins is lost, however shall we shall we find her again?

ADMIRAL BOOM

A sextant! That's what you need. Compass. telescope. That sort of thing.

CONSTABLE JONES

If you want my professional opinion, I'd say you've got to conduct an hinvestigation, cross-examin the witnesses, consider the evidence, weigh the facts.

JANE

It all sounds very complicated.

BARNEY

(confidentially)

Well, I'd say Mary Poppins ain't so much the kind of person what you finds, as what finds you - if you take my meaning.

MICHAEL

Do you really think she might?

BARNEY

Certainly I do, now let's go and fly that there kite!

EXT. THE PARK - DAY

Barney, Jane and Michael are on the top of a small hill overlooking the gravel paths, fountains and flower beds, and with a view of London beyond. Barney is busily attempting to untangle the kite-string.

BARNEY

Well, I must say, this 'ere's in a right mess and no mistake!

MICHAEL

We haven't flown it for some time.

BARNEY

So I can see... There! Now, the first thing we've got to do is wind 'er up a bit...

Barney winds up the kite-string.

(CONTINUED)

BARNEY (cont'd)
Then you two 'old onto the string good an'
tight and I'll try an' launch 'er...

Holding up the kite, Barney dashes off at speed.

BARNEY (cont'd)
(calling out as he runs)
Everybody ready? Right! One - two -
three - GO!

Barney hurls the kite upwards, the wind catches it and carries it aloft. It goes up and up, while Jane and Michael hold on tightly to the kite-string.

MICHAEL
Look at it go!

JANE
It's going higher and higher!

A large cloud floats across the clear sky towards the kite.

BARNEY
'Ere, that's odd!

JANE
It heading for our kite.

BARNEY
Most peculiar, I calls it!

The kite disappears behind the cloud.

MICHAEL
It's swallowed it up!

BARNEY
Pull it in, quick!

Michael and Jane try pulling without success.

MICHAEL
(puffing and panting)
I can't!

JANE
It won't come!

MICHAEL
What's wrong with it?

BARNEY
'Ere, let me 'ave a go.

They all three have hold of the kite-string.

BARNEY (cont'd)
All together now -- PULL! PULL!

MICHAEL

It's coming!

BARNEY

Wind 'er in, Michael.

As Michael goes to pick up the stick on which the string is wound, he squeaks with surprise on seeing it spinning round of its own accord and winding in the string by itself.

BARNEY

Lumme!

JANE

(looking up and gasping)
Something's happening! That's not our kite!

BARNEY

Why blow me down! That ain't a kite at all!

Holding onto the end of the kite-string, floating gracefully to earth is MARY POPPINS, smartly dressed in her best coat and scarf and her straw hat with the flowers on.

JANE & MICHAEL

(jumping up and down)
It's her! She's come back!

As Mary Poppins reaches the ground, Barney holds his hand to help her land, a courtesy which she acknowledges with a gracious nod.

JANE & MICHAEL

(dancing round Mary Poppins)
Mary Poppins, you've come back! Where have you been? You will stay, won't you? We really need you!

MARY POPPINS

Jane! Michael! I am not a merry-go-round!

The children stop cavorting.

BARNEY

Mary Poppins! Well, if you ain't a sight for sore eyes!

MARY POPPINS

It's good to see you again, Barney.

BARNEY

The pleasure's all mine.

MICHAEL

We thought you'd forgotten us!

MARY POPPINS

Really? And where's you cap, Michael?

CONTINUED:

24.

Michael pulls his cap from his pocket.

JANE

You've come back just in time, Mary Poppins. Father's in terrible trouble, but we knew you'd be able to help, if you'd only come back, and now you have!

MARY POPPINS

So it seems. Why is your coat undone?

Jane buttons-up her coat.

MICHAEL

I know why you came back.

MARY POPPINS

Oh, indeed?

MICHAEL

Yes, the Bird Woman sent a bird to fetch you.

MARY POPPINS

A bird? Michael Banks, I sincerely hope you are not suggesting that a respectable person such as myself is at the beck and call of some common sparrow?

Michael looks crushed and says nothing. He steals a glance at Barney who gives a conspiratorial wink.

MARY POPPINS (cont'd)

Very well then. And now it's time for lunch. Come along - and no dawdling.

Mary Poppins strides off and the children scamper after her.

EXT. CHERRY TREE LANE - DAY

Mary Poppins is walking briskly up the Lane and Jane and Michael are having to run to keep up with her. As they pass Admiral Boom's house, they are spotted by the Admiral, who is on the roof with his telescope.

ADMIRAL BOOM

Avast and belay, there! If it isn't Mary Poppins back in port again!

MARY POPPINS

Good day, Admiral.

A little further along the Lane, they meet Constable Jones, who gives Mary Poppins a smart salute.

CONSTABLE JONES

Good morning', Miss Poppins; the Cherry Tree Lane Constabulary Force - that is meself - expresses our pleasure at your return.

(CONTINUED)

MARY POPPINS
Thank you, Constable, how charming!

The Constable gives another salute and continues on his way. As Mary Poppins and the children approach the Banks home, Miss Lark's dog, Andrew, hurtles towards them. He is wearing his best waistcoat and his hair is neatly brushed and adorned with pink ribbons.

MICHAEL
Hello, Andrew boy!

When he sees Mary Poppins, Andrew pulls up short.

JANE
What's he doing? Miss Lark never let's him out of the garden alone.

Andrew barks to Mary Poppins.

MARY POPPINS
Let me see... I believe it's the first on your right and the second house on the left-hand side...

Andrew barks again.

MARY POPPINS (cont'd)
I'm not absolutely sure, but I think so.
He generally goes home at tea-time.

Barking, Andrew dashes off down the road at high speed, almost knocking Constable Jones off his feet. Mary Poppins and the children turn into the gate of 17 Cherry Tree Lane.

JANE
What was he saying?

MARY POPPINS
Just passing the time of day.

MICHAEL
He was asking you where somebody lived,
I'm sure he was.

MARY POPPINS
Well, if you know, why bother to ask me? Hurry up, please.

INT. 17 CHERRY TREE LANE (DRAWING ROOM) - DAY

Mr Banks, looking tired and anxious, sits at a table covered with papers and domestic account-books. Mrs Banks nervously stands at his elbow.

MR BANKS
(shaking his head)
Dear, dear, dear...

MRS BANKS

What's wrong, George, doesn't it add up?

MR BANKS

It adds up all right, Winifred; the trouble is it adds up to far too much!

MRS BANKS

Does it? Oh dear, I wonder why that is?

MR BANKS

It's quite simple: you're spending more money than I'm earning, that's all!

MRS BANKS

You must think me very careless, George, but I really don't understand these things.

MR BANKS

I'm afraid you'll just have to try, because very soon we may not have any money at all!

MRS BANKS

If only something would go right for once?

Off-screen Mary Poppins is heard discreetly clearing her throat, and Mr and Mrs Banks turn round.

MARY POPPINS

Good morning.

MR BANKS

Good gracious!

MRS BANKS

Thank goodness!

MR BANKS

Mary Poppins! Fancy you turning up out of the blue?

JANE

How did you know that, Father?

MR BANKS

Know what?

JANE

That she came out of the blue?

MICHAEL

On the end of the--

MARY POPPINS

(interrupting)

I found them in the Park, so I brought them home.

MR BANKS

Then you've come to stay?

MARY POPPINS
For the present.

MRS BANKS
But, Mary Poppins, last time you left without a word of warning. How do we know you won't do it again?

MARY POPPINS
(smiling sweetly)
I'm afraid you don't. And now, if you'll excuse us...
(to Jane and Michael)
Come along.

Mary Poppins and the children start to leave the room.

MR BANKS
(calling after her)
Mary Poppins...

Mary Poppins turns round.

MR BANKS (cont'd)
Mary Poppins, about your - er - salary...

MRS BANKS
(interrupting anxiously)
Oh, no, George, please don't!

MR BANKS
The thing is, I'm not really sure that we - er - that is, I - er...

MARY POPPINS
(businesslike)
I'm sure we can discuss the matter later - although you must understand, of course, that I am not a charitable organisation.

Without waiting for a reply, Mary Poppins ushers the children out of the room.

MR BANKS
Of course...

Mrs Banks takes her husband's hand, and they watch through the open door as Mary Poppins and the children go upstairs.

MRS BANKS
She's come back, George!

MR BANKS
Yes... I do believe she has!

INT. 17 CHERRY TREE LANE (NURSERY) - DAY

Mary Poppins sets down her carpet-bag, props her umbrella in a corner, takes off her coat and hat and hangs them on the back of the door.

CONTINUED:

During the following dialogue, Mary Poppins surveys her old domain, a little critical of the way it has been kept. She also notices the presence of the Twins, although she makes no comment about any of these things.

JANE

Everything's been different since you went away, Mary Poppins.

MARY POPPINS

Really?

She tidies something which has clearly been irritating her and begins unpacking her carpet-bag.

MICHAEL

It's been awful without you.

MARY POPPINS

You've been awful, more like!

MICHAEL

We haven't, Mary Poppins!

MARY POPPINS

We'll see.

Mary Poppins takes a thermometer out of her carpet-bag, looks at it and shakes it down.

MARY POPPINS (cont'd)

(to Michael)

Open wide!

Michael opens his mouth to protest and Mary Poppins puts in the thermometer. She then resumes her unpacking and, when she turns her back, Jane tips up the bag and looks inside.

JANE

(to Michael)

Just like before - it's empty!

Mary Poppins takes the thermometer from Michael's mouth and reads it.

MARY POPPINS

'A Very Noisy, Mischievous, Troublesome Little Boy'.

MICHAEL

(indignantly)

I'm not!

Mary Poppins holds out the thermometer for Michael to read - his face falls.

MARY POPPINS

(smugly)

You see?

(CONTINUED)

Jane laughs and, as she does so, the thermometer is popped into her mouth. Mary Poppins goes on with her unpacking; a process watched intently by the mystified Michael. Mary Poppins takes the thermometer from Jane.

MARY POPPINS (cont'd)
'Careless, Thoughtless and Untidy'.

Jane looks rather shamefaced.

MARY POPPINS
Yes, well I'm not surprised.
(shaking down the thermometer)
It's clearly time I came back!

MICHAEL
What's your temperature, Mary Poppins?

MARY POPPINS
Not that it's any concern of yours,
Michael Banks, but since you ask...

Mary Poppins puts the thermometer under her own tongue and puts on a starched white apron. She then withdraws the thermometer and looks at it with a self-satisfied smile.

MARY POPPINS
'A Very Excellent and Worthy Person.
Thoroughly Reliable in Every Particular'.
I thought so!

She puts the thermometer away with a triumphant flourish.

MARY POPPINS (cont'd)
Now, I think it's time I met the Twins,
Jane.

Jane leads Mary Poppins across to the Twins' cots. Michael follows at a little distance.

JANE
This is Barbara.

Barbara gurgles.

MARY POPPINS
Yes, very well, thank you. And you?
Good!

JANE
And this is John.

John now gurgles.

MARY POPPINS
Thank you, an excellent journey.

JANE
(giggling)
You are funny, Mary Poppins - pretending
to talk to them!

CONTINUED:

30.

MARY POPPINS

Oh?

MICHAEL

I think they're stupid! All they ever do is gurgle or scream!

MARY POPPINS

(throwing Michael a glance)

Really?

Barbara appears to get very animated in her conversation with Mary Poppins, who nods sympathetically.

MARY POPPINS (cont'd)

No, I'm sure he didn't mean it...

Barbara has more to say for herself.

MARY POPPINS (cont'd)

Yes, I suppose they do.

Quizzical, Michael draws closer and peers at the Twins.

MICHAEL

Do what?

MARY POPPINS

I was talking to Barbara, actually, who said she thinks you and Jane are stupid because you never understand what she and John are saying.

MICHAEL

But they don't really talk...?

John's response to this is an angry gurgle.

MARY POPPINS

(to John)

Yes, I know, John.

(to Michael)

Of course they talk!

JANE

And you understand them?

MARY POPPINS

Naturally.

JANE

Then why can't we?

MARY POPPINS

Because you've forgotten how. You knew once, but then your first teeth came through and you started to forgot.

There is now a note of anxiety in John's little voice.

(CONTINUED)

MARY POPPINS (cont'd)
Well, you may think you won't forget,
John, but I can assure you you will.

Barbara protests excitedly.

MARY POPPINS (cont'd)
No, Barbara; I'm afraid it's true!
It won't be long before you're forgetting
as many things as Jane and Michael.

JANE
Have we forgotten a lot of things?

MARY POPPINS
What a question!

MICHAEL
Well, I don't remember forgetting anything!

MARY POPPINS
Is that so? Well, for one thing, you've
obviously forgotten how to listen to the
music. Anyone with half an eye could see
that!

JANE
What do you mean?

MICHAEL
What music?

Jane and Michael look at one another in puzzlement.

MARY POPPINS (cont'd)
Oh, now honestly! Surely you know that
everything has its own true music: people
and places, the sun and the stars, the
earth and the trees...

MICHAEL
I've never heard any musical trees.

MARY POPPINS
Just because you haven't heard them
doesn't mean it isn't so.

JANE
You mean there really is music in
everything?

MARY POPPINS
EVERYTHING!

Mary Poppins could present her musical philosophy in a SONG through which the children discover the music that is all about them in the nursery. Among the things that produce music for Mary Poppins might be window-blinds, fire-irons, gas-lights, crockery and cutlery, the Twins' feeding-bottles and the bars on the babies' cribs.

CONTINUED:

32.

As Mary Poppins sings, the window-shutters become an xylophone; coat-hangers in the closet become triangles and Jane and Michael's beds when bounced on sound like kettle-drums. The nursery toys might also join in: a teddy bear with a deep, growl; a doll with a high, sweet voice; a humming spinning-top and toy soldiers with trumpet fanfares.

MICHAEL

I think it must be you that makes the music, Mary Poppins.

MARY POPPINS

Me? Whatever next? To hear you talk anyone would think I was a Symphony Orchestra!

Mary Poppins opens the nursery window and the children hear the music of Cherry Tree Lane: the wind in the trees; bird-song and dog barks; Barney whistling as he goes down the street; Miss Lark trilling round the garden; Admiral Boom playing an accordion; Constable Jones controlling traffic with his whistle; Ellen beating a door-mat; a delivery boy running down the Lane and rattling a stick along the railings; a horse and cart clip-clopping past; the milkman rattling milk-cans etc.

As the song ends, the rocking-horse in the nursery gives a little prance and appears to neigh to Mary Poppins who pats the horse's wooden nose.

MARY POPPINS

Thank you, Dapple, it's nice to be back.

MICHAEL

And you are, aren't you? Back, I mean?

MARY POPPINS

I would have said it looks that way.

JANE

And you won't ever leave us again, will you? Oh, say you won't!

MARY POPPINS

A nice life I'd have if I spent all my days with you!

MICHAEL

Mary Poppins, please say you'll stay.

MARY POPPINS

I shall stay...

Breaking off, she looks thoughtfully at the nursery door.

MARY POPPINS (cont'd)

I shall stay until the door opens.

JANE

Oh, don't say that, Mary Poppins!
That door is always opening!

(CONTINUED)

MARY POPPINS
I meant the Other Door...

Mary Poppins goes to her carpet-bag and takes out the last of her possessions.

JANE
(in a whisper to Michael)
What does she mean?

MICHAEL
There isn't any other door - and a door that isn't there can't open! So that means she's going to stay for ever and ever!

MARY POPPINS
(who hears everything)
Is that so?

MICHAEL
But you must! We'll be as good as gold!
Really we will!

MARY POPPINS
Humph! Pie-crust promises: easily made and easily broken! And, speaking of pie-crusts, time for lunch!

John makes loud pleading noises.

MARY POPPINS
Certainly not, John, how can you possibly eat lunch when you don't have any teeth?

Barbara gives a little shout.

MARY POPPINS (cont'd)
Oh, they'll come soon enough, Barbara;
but just remember - I warned you...

The Twins chuckle blissfully and Mary Poppins goes off to attend to lunch.

INT. 17 CHERRY TREE LANE (LANDING) - DAY

Mary Poppins emerges from the nursery, pulling on her gloves. Jane and Michael dance along after her, singing the song Mary Poppins taught them in the nursery. They pass Ellen, feebly using a feather-duster.

MICHAEL
But where are we going?

MARY POPPINS
You'll see.

JANE
But why won't you tell?

MARY POPPINS
I pride myself on the fact that I
absolutely never tell.

As they descend the stairs, Mary Poppins throws a glance back at Ellen.

MARY POPPINS (cont'd)
Please note, Ellen, that the nursery
needs a thorough - and I mean thorough -
cleaning.

ELLEN
(affronted)
I'm sure I does me best...

MARY POPPINS
It's been my experience that with just a little effort, we can all do even better than our best.

Ellen is not quite sure how to take this.

ELLEN
Well, naturally, I'll do what I can - since it's you, Mary Poppins.

Ellen resumes her work with a new enthusiasm, humming the song she has heard the children singing.

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

In the hall, they meet Mrs Brill who is wearily returning from the shops, laden down with a two large baskets of fruit and vegetables. At first she doesn't see who is with the children.

JANE
Hello, Mrs Brill.

MICHAEL
Goodbye, Mrs Brill.

Mrs Brill heads for the kitchen muttering grumpily.

MRS BRILL
There's more comin's and goin's in this 'ere 'ouse than on Waterloo Station...

Mrs Brill, suddenly realising that Mary Poppins is back, stops and puts down her basket.

MRS BRILL
Stone the crows - Mary Poppins!

MARY POPPINS
(charmingly, but not stopping)
Good morning, Mrs Brill. I trust you are quite well?

(CONTINUED)

CONTINUED:

35.

Mrs Brill breaks into broad smile.

MRS BRILL

All the better for seeing you, and
that's a fact...

MARY POPPINS

(going)

How kind!

Mrs Brill picks up her basket and heads for the kitchen with
a new lightness of step.

MRS BRILL

Maybe things'll start getting back to
normal now!

Mrs Banks flutters out of the drawing room looking anxious.

MRS BANKS

Mary Poppins, I hesitate to ask, when
you've just got back, but I wonder if you
could possibly take the children out for
the day, only you see Mr Banks...

She tails off on seeing the children are about to go out.

MARY POPPINS

We are, indeed, on our way.

MRS BANKS

Oh, how very clever of you Mary Poppins,
thank you so much!

EXT. CHERRY TREE LANE - DAY

Mary Poppins and the children come alongside Miss Lark's
front garden which is in total pandemonium. Miss Lark,
Constable Jones and Barney (whose ice-cream cart is outside
the gate) are searching high and low for something: under
bushes, up trees, over fences and behind flower-pots.

MISS LARK

(calling out in distress)

Andrew! Andrew! Oh, where are you, Andrew!

CONSTABLE JONES

Better give yourself up, young fella-me-lad,
or you'll be in serious trouble!

MISS LARK

He's lost! My darling boy is lost!

BARNEY

Andrew! 'Ere boy - I've got a nice juicy
bone for you...

(whistles)

(CONTINUED)

MISS LARK

(indignantly)

Andrew does not eat bones - in fact,
I am pleased to say he has never even
seen a bone!

BARNEY

(to himself)

No wonder 'e's gone an' run away!

MISS LARK

Whatever shall I do?

JANE

Poor Miss Lark.

MICHAEL

Poor Andrew!

Miss Lark suddenly sees Mary Poppins and hurries to speak to her, with much jingling and jangling of her jewellery.

MISS LARK

Mary Poppins! Why is Andrew treating me this way? After all I do for him: he goes to the hairdressers twice a week, he has a silk pillow to sleep on, four overcoats, cream for every meal...

MARY POPPINS

I shouldn't wonder if he wasn't on his way home now.

MISS LARK

Do you really think so, Mary Poppins?

JANE

There is is!

MISS LARK

Where? Where?

BARNEY

Blow me down, so he is!

Andrew saunters down Cherry Tree Lane accompanied by a large, scruffy mongrel, half Airedale and half Retriever - and the worst half of both!. They stop by the gate.

MISS LARK

Andrew, my darling! You really shouldn't associate with such disreputable dogs...

(to the other dog)

Shoo! Go away! Do you hear me? Shoo!

The mongrel sits down and scratches its ear.

MISS LARK (cont'd)
And you, Andrew, come indoors this
very minute!

Andrew sits down next to the other dog and barks something to Mary Poppins.

MARY POPPINS
He says he's not coming in.

BARNEY
Good for you, Andrew!

MISS LARK
Of course he will come in!

Andrew shakes his head and gives a low growl.

MARY POPPINS
Not unless his friend comes too.

MISS LARK
Out of the question! As if I could have a great hulking mongrel like that about the house!

Andrew yaps three or four times.

MARY POPPINS
Andrew says he means it; and, what's more, unless his friend is allowed to come and live here, he'll go and live with his friend.

MISS LARK
Leave me for that frightful brute?
You must tell him, Mary Poppins, I simply won't have it!

MARY POPPINS
I'm afraid we're far too busy for idle conversation, Miss Lark. Good-day, Andrew,

Andrew and his friend bark good-byes.

MARY POPPINS (cont'd)
And to you.
(to the children)
Come along, please.

Mary Poppins walks off briskly, observed by Barney and Constable Jones, who have been much amused by the proceedings and by Miss Lark who is horrified. Jane and Michael follow Mary Poppins, but keep looking back to see what is going on.

MISS LARK
(o.s.)
Andrew, I will not tolerate this behaviour, do you understand?

MARY POPPINS
(to the children)
No straggling, please.

MICHAEL
But we'll never know what happens!

MARY POPPINS
Never is a long time!

EXT. A LONDON STREET - DAY

Mary Poppins is walking purposefully along with Jane and Michael, as usual, trying to keep up.

MICHAEL
We're not really going shopping, are we, Mary Poppins? Shopping isn't any fun, and I want to do something that's fun!

MARY POPPINS
'I want' never gets!

MICHAEL
But Mary Poppins - not shopping!

Mary Poppins stops abruptly.

MARY POPPINS
If I hear any more argle-bargling, Michael Banks, you'll go home in a twink - in an absolute twink!

She continues on her way.

MARY POPPINS (cont'd)
Hurry along now, please.

JANE
But - this isn't the way to the shops...

MARY POPPINS
Am I doing the shopping or are you?

JANE
You are, Mary Poppins.

MARY POPPINS
Really? I thought for one moment it was the other way round.

Mary Poppins turns sharply into a narrow alley full of very old shops. She stops outside one which looks particularly dark and mysterious. A sign over the bay-window reads: 'MRS CORRY ~ CONFETIONER EXTRODINAIRE'.

MARY POPPINS (cont'd)
Here we are. Inside, please.

INT. MRS CORRY'S SHOP - DAY

Mary Poppins, Jane and Michael enter the dark little shop which is illumined with wonderful lights seeming to emanate from shelf upon shelf of glass jars containing the most fascinating sweets: bulls-eyes, sherbert lemons, humbugs, aniseed balls, barley sugar, licorice sticks and cough candy; there are also toffee apples on trays, piles of candy canes, stand heaped up with fudge, coconut-ice, chocolate and toffee. And, in the midst of all this, a glass dome covering a pyramid of gingerbread - each piece of which is emblazoned with a gilt star. Mary Poppins looks round the shop for assistance, then taps on the counter with a coin.

MARY POPPINS (cont'd)
Hello! Shop!

Her voice echoes round the shop but there is no reply.

MARY POPPINS (cont'd)
Annie! Fannie! Where are you?

Two very tall girls, MISS ANNIE and MISS FANNIE, rise shyly from behind the counter. At first they look nervous, but are much relieved when they find it is only Mary Poppins.

ANNIE
Mary Poppins, what a relief!

FANNIE
Thank goodness it's only you!

ANNIE
(lowering her voice)
We thought it was a real customer!

Mary Poppins gives a wry smile

FANNIE
We hate it so when Mother leaves us
in charge...

MARY POPPINS
Is she in?

Before the girls can answer a voice is heard from the back of the shop.

MRS CORRY
(o.s.)
Who's that? Somebody want me?
I'm coming!

Jane and Michael look at one another. Then at the figure that emerges from the gloom: MRS CORRY is a tiny, ancient lady with white, wispy hair, stick-like limbs and a wizened, wrinkled face. She is dressed all in black, but her clothes are covered in tiny coins that glitter and gleam. Although she looks as if she were older than anything in the world, she moves as lightly on her feet as if she were a girl.

(CONTINUED)

MRS CORRY
(singing)

Sugar and Spice,
And everything nice,
And all at a Very Special Bargain Price!

She stops short on seeing Mary Poppins.

MRS CORRY (cont'd)
Mary Poppins! Well, well, I haven't
been so surprised since I heard that
Christopher Columbus had discovered
America, truly I haven't!

(to Annie and Fannie)
Why didn't tell me Mary Poppins was
here?

ANNIE
But she's just arrived...

FANNIE
Only a minute ago...

MRS CORRY
Excuses, excuses!
(to Mary Poppins)
Have you ever seen such a pair of
obstructive ostriches?

Annie and Fannie look crushed.

MRS CORRY (cont'd)
Now then, who's this? Let me see, you
must be Jane and Michael Banks.

MICHAEL
How did you know that?

MRS CORRY
Just took a chance on it - as William the
Conqueror replied when I asked him how
he'd managed to conquer Britain.

JANE
You must be very old.

MRS CORRY
Old! As my good friend Methuselah said
on his 968th birthday: 'You're only as
old as you feel!' But here am I running
on and on and you've nothing to sweeten
your teeth with!

(to her daughters)
Can't I rely on you to do anything, you
miserable may-poles?

ANNIE
Sorry, mother...

FANNIE
They only just...

MRS CORRY

Stuff and nonsense! If you want a job done, you must do it yourself! What do you fancy, my dears?

Mrs Corry produces a handful of sweets out of thin air.

MRS CORRY (cont'd)

How about some peppermint sticks?

Jane and Michael look beseechingly at Mary Poppins.

JANE

May we, Mary Poppins?

MICHAEL

Please...

MARY POPPINS

As a general rule, of course, I don't approve of eating between meals.

MICHAEL

But even meals are between meals - aren't they?

MRS CORRY

(to Mary Poppins)

Can't possibly hurt 'em. I often nibble 'em myself - splendid for the digestion!

MARY POPPINS

I'm sure anything you give them, Mrs Corry, could only do them good.

The children start to eat their sweets.

MICHAEL

I've never seen so many sweets!

MRS CORRY

And they all come highly recommended, I assure you. Mrs Corry's Confectionery has been made by Royal Appointment to all the Kings and Queens of England, not to mention Mr George Washington and half a dozen Presidents of the United States of America.

(to her daughters)

Isn't that so?

ANNIE

Oh, yes, exactly so...

FANNIE

At least half a dozen...

MRS CORRY

Why, I remember Mr Abraham Lincoln saying: 'Your Vegetable Fudge is wonderful value for money'!

JANE

It doesn't sound very nice to me.

MRS CORRY

You misunderstand: he didn't say it was nice, he said it was wonderful value for money - which it was.

JANE

Oh, I see...

MRS CORRY

Queen Victoria on the other hand, had a fondness for my celebrated Vinegar Mints.

Michael pulls a face at the thought of Vinegar Mints, and Mrs Corry looks at him intently.

MRS CORRY

How strange, that's exactly how she looked after eating them - as you will see in all the pictures of her!

JANE

Did you really know all those people?

MRS CORRY

Certainly I did!

(to her daughters)

Isn't that so, you preposterous pillars?

Annie and Fannie nod, but Mrs Corry doesn't wait for any other reply.

MRS CORRY (cont'd)

Centuries may come and go, but my song has always been the same:

Sugar and Spice,

And everything nice,

And all at a Very Special Bargain Price!

Mrs Corry takes up and opens a huge, leather-bound, book from the counter. On the left-hand pages, in illuminated letters, are recipes for particular sweets, while on the facing pages are portraits of Mrs Corry's famous patrons. The old lady sings a SONG to the children and, as she does so, the portraits come to animated life, step from the page into the shop and dance with Mrs Corry and her daughters, Mary Poppins, Jane and Michael.

Characters might include (in addition to those already mentioned) Queen Boedicia, Robert the Bruce, Joan of Arc, Henry VIII, Elizabeth I, William Shakespeare, Charles I and Oliver Cromwell, Napoleon and the Duke of Wellington.

As the song and dance ends, the characters jump back between the pages of the recipe book which shuts by itself. Then a hand emerges and pushes it open once more. KING ALFRED (cakes cooking on an open fire in the background) leans out of the picture and clears his throat to attract Mrs Corry's attention. Mary Poppins is the first to notice him.

MARY POPPINS
Mrs Corry - I think you overlooked
someone...

MRS CORRY
(turning round)
Why, bless me, so I did!

KING ALFRED
(hurt)
How could you, Mrs Corry.

MRS CORRY
(curtsying)
I beg Your Majesty's pardon!
(to the others)
King Alfred the Great - from whom I
obtained the recipe for my very special
gingerbread...

MICHAEL
(much impressed)
How do you do, sir.

KING ALFRED
We are pleased to meet you, young man -
do you cook much?

The King suddenly sniffs and turns to see his cakes on fire.

KING ALFRED (cont'd)
Really this is too bad! Now look what
you've made us do!

Black smoke billows out of the picture as the King makes a dash for the fire. Mrs Corry quickly shuts the book, fanning away the animated smoke still hanging in the air.

MRS CORRY
He's a very good cook really, only he
does have a tendency to burn things!
Something which I never do...
(to Mary Poppins)
It was gingerbread you came for, of course?

MARY POPPINS
Of course!

MRS CORRY
Good.
(to her daughters)
Then why haven't you given them any?

ANNIE
You see...

FANNIE
We were just going to, when...

MRS CORRY

Great galumphing giraffes!
(to the children)

What am I to do with them? Oh, well,
never mind - how many would you like,
my darlings?

MARY POPPINS

(before the children can answer)
We'll have one dozen, please, Mrs Corry.

MRS CORRY

I'll make it a baker's dozen - take
thirteen!

Mrs Corry lifts the glass dome and Jane and Michael select their gingerbread squares, handing them to Fannie and Annie who put them into paper bags. As they make their choice, the stars on the chosen pieces seem to gleam and twinkle more brightly. They break a small corner from two of the pieces as they choose them and pop them into their mouths.

MRS CORRY (cont'd)

Good?

MICHAEL

Mmmmm!

JANE

Lovely!

Annie and Fannie exchange approving nods.

MRS CORRY

Splendid! But I'm not giving them away,
you know - I must be paid!

MARY POPPINS

Most certainly.

MICHAEL

At a Very Special Bargain Price!

Mary Poppins gives him a frosty look.

MRS CORRY

(laughing)

Indeed, yes! They'll cost each of you
threepence.

Mary Poppins opens her purse and takes out three old threepenny-bits and gives one each to Jane and Michael.

MRS CORRY (cont'd)

Now, stick 'em on my coat! That's where
they all go! Come along, stick 'em on!

First Mary Poppins and then the children stick their threepenny bits onto Mrs Corry's coat - where, sure enough, they remain, shining with a dull gold light.

JANE

How very strange...

MRS CORRY

Not all, my dear. At least, not so
strange as other things I could mention...

Mrs Corry winks mysteriously at Mary Poppins who returns a secret smile. Annie and Fannie start to giggle, but are quickly interrupted by their mother.

MRS CORRY (cont'd)

Which reminds me - what will you do with
the paper stars on the gingerbread?

JANE

Oh, we'll keep them.

MICHAEL

We always do.

Mrs Corry looks at Mary Poppins and nods. Unseen by the children, Mary Poppins nods back. Annie and Fannie glance at one another.

MRS CORRY

You don't know how glad I am to know you
keep your stars. I shall remember that.

MICHAEL

You must remember a lot of things -
having lived so long.

MRS CORRY

My dear, I remember everything - even what
Sir Walter Raleigh had for breakfast on the
day he defeated the Spanish Armada! And I
shall most certainly remember about those
gingerbread stars...

JANE

Why, Mrs Corry?

MRS CORRY

Ah! That's not for me to tell!

MICHAEL

Mary Poppins won't ever tell anything
either.

Mrs Corry looks at Mary Poppins.

MRS CORRY

There are some things that only Time
can tell - and only when he's good and
ready!

ANNIE

In his own good time...

CONTINUED:

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FANNIE

...as it were!

MRS CORRY

You towering totems, what do you know
about it?

MARY POPPINS

Speaking of time, Mrs Corry - I'm afraid
it's time we were on our way.

MRS CORRY

Ah, well, all good things must come to
an end.

MICHAEL

Even your gingerbread?

Mrs Corry pauses and looks mysteriously at the children.

MRS CORRY

(a curious twinkle in her eye)
Yes, my dear... even that...

INT. BOARD ROOM AT THE BANK - DAY

A long polished table is covered in papers, account books, balance-sheets and ledgers. Mr Banks, Mr Dawes and the other Directors sit or stand nervously about as the Senior Bank Inspector, THEOPHILUS SCRIMPER accompanied by his shifty-looking assistant, SAMUEL MUGGINS, pore over the papers. Scrimper shuts a large dusty tome he's been studying and looks up with a cynical sneer.

SCRIMPER

(shaking his head)

Well, well, things don't seem quite
as they should be, do they, Dawes?

MR DAWES

A purely temporary state of affairs, I
assure you, Scrimper.

Scrimper raises one eyebrow.

SCRIMPER

(to Muggins)

Do you hear that, Muggins? The much-respected Fidelity, Fiduciary Bank is being grossly mismanaged and we are told it is a matter of no consequence.

MR DAWES

I merely said--

MUGGINS

(ignoring Mr Dawes)

Scandalous, Mr Scrimper, quite scandalous!

(CONTINUED)

SCRIMPER

Indeed it is.

MR BANK

(angrily)

Now listen hear, Scrimper--

MR DAWES

(anxiously interrupting)

Banks, please...

SCRIMPER

It's all right, Dawes, let him say what's
on his mind.

(pause)

Well, Banks?

MR BANKS

I am afraid I am responsible for the
bank's present difficulties and if any
blame is to be apportioned...

SCRIMPER

How very noble of you Banks! Unfortunately,
we are not remotely interested in who is to
blame for this appalling state of affairs,
are we Muggins?

MUGGINS

Not even remotely, Mr Scrimper!

SCRIMPER

All that we are concerned with, is what
is to be done about it.

MR DAWES

I am sure we can find a solution

MR BANKS

If you could only bear with us for a
week or two...

SCRIMPER

(to Muggins)

What do you think, Muggins? Do you think
we can defer any action for a week or two?

With a sharp intake Muggins shakes his head.

MUGGINS

Difficult, I'd have said, very difficult.

SCRIMPER

(thoughtfully)

Yes...

Scrimper taps on the table with a pencil as he appears to be
thinking things over. When he next speaks it with obviously
bogus concern.

SCRIMPER (cont'd)
(to Mr Dawes)

And yet, I should very much like to be
able to help in some way ...

Scrimper looks up at a portrait of the late Mr Dawes Snr.

SCRIMPER (cont'd)
If only out of respect for your late,
and much-lamented, father.

(pause, then to Muggins)
I am, I would say, a fair man - wouldn't
you, Muggins?

MUGGINS
Without question, Mr Scrimper.

SCRIMPER
So I will give you... thirty-six hours.

Mr Dawes, Mr Banks and the other Directors are horrified.

MR DAWES
But - but - that's impossible!

MR BANKS
It's outrageous!

SCRIMPER
It's more than you deserve!
(gathering his papers together)
So I suggest, within that time, either
through guarantees or new investments,
that you endeavour to raise the cash
necessary to balance your books.
(rising to leave)
Good-day gentlemen!

The Directors watch in silence as Scrimper, followed by Muggins, strides from the Board Room. Mr Dawes looks at Mr Banks and shakes his head, then crosses the room to stand below the portrait of his father.

MR BANKS
Mr Dawes, I am truly sorry... If there's anything I can do...

MR DAWES
(turning)
That hardly seems likely, unless one of those revolutionary inventions of yours can produce money out of thin air.

Mr Banks looks downcast.

MR DAWES (cont'd)
And now, if you would all be so good as to go about whatever remains of our business, I wish to be alone...
(indicating portrait)
...with father

EXT. PARK - DAY (DUSK)

Mr Banks is walking home through the Park as dusk begins to fall, talking to himself in an attempt to find the right words with which to break the bad news to his wife.

MR BANKS

Winifred, I don't want to alarm you, but
I have something very serious to say...
(breaks off)

No! (starts again) My dear, you know that I
have always tried my best for us all...

(gives up and tries again)
I realise, of course, how much you love
our home, but we simply have to accept
that... that sometimes things are beyond
our control...

(tuts and shakes head)
Oh, my poor Winifred, however shall I tell
her?

Mr Banks might sing a SONG about success, failure and the
will to try again. He passes Barney who is packing up his
ice-cream cart for the night.

BARNEY

Evenin', guv'nor, you looks like you've
got the 'ole world on your shoulders, if
you don't mind me saying so.

Mr Banks stops and looks at Barney for a moment before
replying.

MR BANKS

Do I really? Well, it sometimes feels as
if I have!

BARNEY

Know exactly what you mean, sir. But
the important thing is not to let it
get you down.

MR BANKS

(gloomily)

Easier said than done.

Barney continues packing up, watched by Mr Banks.

MR BANKS (cont'd)

(thoughtfully)

You know, Mr-- er--

BARNEY

Barney, sir.

MR BANKS

Well, you know, Barney, I envy you.

BARNEY

Envy me, guv'nor, an himportant and
'ighly-respected person such as
yourself?

MR BANKS

Yes, I do, because you are your own
master - just you and your ice-cream
cart; free to do what you want, when
you wish.

BARNEY

Beggin' your pardon, sir, but a man
don't need an ice-cream cart in order
to be true to hi'self.

Barney joins in a reprise of Mr Banks' song, at the end of
which he shakes Mr Banks by the hand.

BARNEY

Anyway, I wishes you luck, sir; luck
and LOVE, 'cos so long as you've got
that you don't even need luck!

MR BANKS

Thank you, Barney, I hope you're right...

Mr Banks continues on his way. Barney looks after him
shaking his head.

BARNEY

(to himself)

All I can say is it's a good job Mary
Poppins came back, and no mistake!

INT. 17 CHERRY TREE LANE - NIGHT

Jane and Michael are in the night-clothes playing with the
silver stars off their gingerbread. Mary Poppins is bustling
about, taking care of the Twins, and clearly in a hurry.

JANE

(to Michael)

You don't think Mary Poppins has
forgotten about doing something to
help father, do you?

MICHAEL

Mary Poppins never forgets anything!

JANE

But perhaps we should just remind her...

MARY POPPINS

(o.s.)

Is this a nursery or a public meeting
at Hyde Park Corner?

MICHAEL
I don't think we'd better...

Mary Poppins enters the nursery.

MARY POPPINS
Chop-chop, into bed.

MICHAEL
Oh, not again, please, Mary Poppins.
I'm tired of going to bed every night.

MARY POPPINS
The night is for sleeping - not for
argumentation.

MICHAEL
What's argumen...?

MARY POPPINS
What you're doing now! Bed, please.

MICHAEL
But, Mary Poppins--

MARY POPPINS
But me no buts, Michael Banks.

Jane and Michael climb into bed and Mary Poppins begins hurriedly tucking them in and rearranging their pillows.

JANE
But why are we having to go to bed so
early?

MARY POPPINS
If you must know, this is my Evening Out.

Mary Poppins lights the night-light between their beds.

JANE
Where are you going?

MARY POPPINS
Where people mind their own business!

Jane and Michael snuggle down to sleep and Mary Poppins goes back into the day-nursery, where she takes off her apron and puts on her coat, scarf and hat. As she does this, she might possibly sing a little SONG to herself about the stars. Then she silently tiptoes into the night-nursery once more. By the flickering of the night-light, she goes to the chest-of-drawers, opens one and rummages silently inside. Half-asleep, the children are peeping out of their bedclothes, watching what Mary Poppins is doing. Finally, Mary Poppins leaves the room again and, as the door onto the landing closes behind her, Jane and Michael sit up in bed and whisper to one another.

JANE

What was she doing?

MICHAEL

Perhaps she forgot her gloves or something...

JANE

Michael, listen!

There is the sound of voices outside the window.

MICHAEL

Come on, let's look...

Jumping out of bed and running to the window, they pull back the curtains, climb onto the window-seat and peer out into the night. Below in the garden are Mrs Corry, Miss Annie and Miss Fannie. The girls are carrying two long ladders, a bucket and a huge paste-brush.

EXT. 17 CHERRY TREE LANE (GARDEN) - NIGHT

MRS CORRY

Where is she?

ANNIE

Perhaps one of the children is ill...

FANNIE

...and she couldn't get away.

MRS CORRY

Great doddering dinosaurs! What nonsense you talk!

The front door opens and Mary Poppins comes out carrying a basket which gives off a strange glow.

MRS CORRY

Hurry up, Mary Poppins, we must be getting to work. Have you got them?

MARY POPPINS

I have.

MRS CORRY

Come along then, there isn't much time.

(to Annie and Fannie)

Look lively, you two!

The girls prop the ladders up against one another. Then, reprising Mary Poppins' SONG, Mrs Corry (with the bucket and brush) and Mary Poppins (with her basket) begin climbing the ladders, which are perilously held in place by Miss Annie and Miss Fannie.

MRS CORRY

I'll do the pasting, you do the sticking.

When they reach the top, Mrs Corry dips her brush into the pail and daubs paste onto the starless sky. Then Mary Poppins takes a star from her basket and sticks it in place. As they work they sing, while the children, watching from the nursery window, stare in astonishment.

INT. 17 CHERRY TREE LANE (NURSERY) - NIGHT

MICHAEL

I've always wondered where the stars come from, haven't you?

Jane doesn't answer.

MICHAEL (cont'd)

What's the matter?

JANE

Shh! I'm counting... thirteen...

MICHAEL

Counting what?

JANE

The stars, silly... fourteen... fifteen... sixteen...

As Jane counts, first Michael and then she become more and more sleepy.

JANE (cont'd)

Seventeen... eighteen... nineteen... twenty...

MICHAEL

(very sleepily)

Jane... do think, perhaps, we're really asleep...?

His head nods and he falls asleep where he's sitting.

JANE

(also almost asleep)

Twenty-one... I'm not really sure... twenty-two...

Jane falls asleep beside Michael and, through, the window we see that the lawn is now deserted but that the sky is gleaming with stars.

INT. 17 CHERRY TREE LANE (NURSERY) - DAY

Michael and Jane wake bleary-eyed and confused. In the next room, Mary Poppins is busy bathing the Twins. Michael swings his legs out of bed and looks at Jane.

MICHAEL

Did you dream what I dreamed?

(CONTINUED)

JANE

I think so - only I'm not sure it was a dream...

MICHAEL

How will we ever know?

JANE

We could look and see if our stars are still there.

MICHAEL

Of course!

Michael and Jane run to the chest-of-drawers and rummage around in one of the drawers, then look at one another in realisation.

JANE

Gone!

MICHAEL

Then that means...

Mary Poppins bustles into the room.

MARY POPPINS

You two not dressed yet? What are you looking for?

MICHAEL

(confused)

Nothing!

MARY POPPINS

Well, you won't find it in there, will you? Hurry up, breakfast's ready.

Off she goes again, leaving Jane and Michael to start dressing.

JANE

That means that all the stars in the sky made from gold paper...

MICHAEL

Unless the gold paper on Mrs Corry's gingerbread is made from stars...

JANE

Is that possible?

MICHAEL

Mary Poppins must know.

JANE

But she'd never tell.

Jane nods philosophically.

INT. 17 CHERRY TREE LANE (BREAKFAST ROOM) - DAY

Mr and Mrs Banks are at breakfast, but very little is being eaten on account of the fact that every time Mr Banks is about to put some food into his mouth, he puts down his fork in order to make a point.

MR BANKS

Winifred, it is no good your sticking your head in the sand and hoping everything is going to be all right - we are in very serious difficulties!

MRS BANKS

Yes, George, I know, but perhaps you can appeal to Mr Scrimper's better nature - he's only human, after all.

MR BANKS

That is a matter of opinion! Any way, the fact remains we are going to have to move somewhere smaller and cheaper--

MRS BANKS

You mean pokier! George, I won't go and live in some horrid, nasty, cramped little house.

MR BANKS

It'll be cozier, that's all; and if we sell one or two things then we can probably afford a very nice little house...

MRS BANKS

What things? Sell what things?

MR BANKS

I don't know... the piano, the paintings, Aunt Euphemia's vase.

MRS BANKS

(nervously)

But you can't possibly - not Aunt Euphemia's vase...

MR BANKS

Winifred, this is no time for sentiment, that is a highly valuable antique.

MRS BANKS

Oh, but it isn't, dear.

MR BANKS

Don't be absurd, of course it is!

Mrs Banks gets up and walks anxiously around the room.

MRS BANKS

Not any more...

(CONTINUED)

CONTINUED:

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MR BANKS

But the man from Sotheby's distinctly
said--

(breaks off and looks at her)
What do you mean: 'Not any more'?

Mrs Banks goes to a cupboard in the corner.

MR BANKS (cont'd)

Winifred?

Mrs Banks takes the broken vase out of the cupboard.

MRS BANKS

It was an accident, dear, it couldn't
be helped.

MR BANKS

I suppose I need hardly ask who was
responsible for this?

MRS BANKS

Promise me you won't get angry, George...

MR BANKS

Oh, no, of course, I mustn't get angry--

He is interrupted by Jane and Michael running excitedly into
the room.

MICHAEL

Father, Father...

MR BANKS

Not now, Michael!

MRS BANK

(reproachfully)

George...

MR BANKS

(grudgingly)

Very well... what is it?

MICHAEL

We've made an important discovery!

MR BANKS

Really?

JANE

Yes, we've just found out what the
stars are made of.

MRS BANKS

Have you, my darlings, and what is that?

JANE

Gold paper?

(CONTINUED)

MICHAEL
From the gingerbread...

MR BANKS
(incredulous)
Am I really hearing this correctly?
We are living in an age of unrivalled
scientific progress, and you believe some
mumbo-jumbo about stars being made out of
gold paper...

MICHAEL
But they are!

MR BANKS
That is quite enough of this tommy-rot,
what I want to know...
(indicating the vase)
...is what you have to say for yourselves
about--

JANE
We saw her, you see, last night.

MRS BANKS
Who did you see, my dears?

MR BANKS
Winifred, please don't encourage them!

MICHAEL
Out of the window: Mary Poppins sticking
stars on the sky!

MR BANKS
For goodness sake, this is too preposterous
for words!

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

Mary Poppins is pulling on her gloves and straightening her
hat in front of the hall mirror.

JANE
(o.s.)
It's true, Father!

MR BANKS
(o.s.sarcastically)
I am not for one moment denying that
Mary Poppins is a person of singular
accomplishments...

Hearing this, Mary Poppins exchanges a self-satisfied nod
with her reflection.

MR BANKS (cont'd)
(o.s.)
But how, I should like to know, did she
manage this extraordinary achievement?

(CONTINUED)

JANE
(o.s.)
She used a ladder.

Hearing this, Mary Poppins looks with some alarm towards the breakfast-room, and hurries to the rescue.

INT. 17 CHERRY TREE LANE (BREAKFAST ROOM) - DAY

MICHAEL
So did Mrs Corry. And Miss Annie and
Miss--

MR BANKS
Poppycock!

MRS BANKS
It was probably only a dream, George.

MR BANKS
Of course it was a dream! Well, I'll tell
you this - there's a good deal too much
dreaming goes on in this house. When I was
their age, I didn't have time for dreams!

MRS BANKS
No, dear...

Mary Poppins enters, unseen by Mr Banks.

MR BANKS
And the remedy for too many dreams is--

MARY POPPINS
(completing his thought)
A dose of fresh air!

MR BANKS
(turning round)
What? Yes. Precisely!

MARY POPPINS
Which is what we are about to go and
get now. Coats please, children.

Mary Poppins motions the children towards the door and then turns back to Mrs and Mrs Banks.

MARY POPPINS
About the vase...

MR BANKS
Gross carelessness!

MARY POPPINS
You require it to be repaired, perhaps?
I have a cousin who is experienced in
such matters.

MRS BANKS

Oh, yes, thank, Mary Poppins, if it
wouldn't put you to too much trouble...

MR BANKS

(uncertainly)

It is a very valuable piece--

MARY POPPINS

I'm sure my family always give complete
satisfaction!

Taking the vase, Mary Poppins sweeps from the room.

EXT. CHERRY TREE LANE - DAY

Mary Poppins (with the vase in her basket), Jane and Michael
are leaving the garden at number 17.

MICHAEL

But Mary Poppins, we saw you - up the
ladder...

MARY POPPINS

You saw me? Wobbling about on a ladder -
like a person in a circus? The very idea!

JANE

Then what was it we saw, if we didn't see
what we saw?

MARY POPPINS

I never answer riddles so soon after
breakfast!

Coming alongside Miss Lark's garden, they find her having
another heated discussion with her dog, Andrew, and his
disreputable canine companion.

MISS LARK

Very well, Andrew, I give in. It shall
be as you wish. This - this THING may
come to live here... but I shall never
be the same again - never!

The dogs look at one another and appear to be laughing.

MISS LARK (cont'd)

Such a common dog, whom I shall have to
call Waif - or Stray - or -

First the other dog and then Andrew barks.

MARY POPPINS

They say you must call him 'Willoughby' and
nothing else - Willoughby being his name.

MISS LARK

WILLOUGHBY? What a name!

CONTINUED:

60.

Andrew barks.

MISS LARK

Whatever is he saying now?

MARY POPPINS

He says if he comes back, you are never to make him go to the hairdressers or wear overcoats again...

Andrew gives a short, sharp bark.

MARY POPPINS (cont'd)

...and that's his last word!

MISS LARK

Very well, But I warn you, Andrew, if you catch your death of cold - don't blame me!

Miss Lark flounces away. Andrew cocks his head at Willoughby and the pair of them waltz up the garden path after her. As they go, they give a friendly bark to Mary Poppins.

MARY POPPINS

Not at all, Andrew... You're welcome, Willoughby.

(to the children)

Best foot forward, please, or we shall be late.

EXT. LONDON STREET - DAY

JANE

Where are we going, Mary Poppins?

MARY POPPINS

To visit my cousin, Mr Turvy, to see about getting the vase mended.

Michael giggles.

MARY POPPINS

What's the matter with you?

MICHAEL

Turvy? Is that really his name?

Mary Poppins stops in her tracks.

MARY POPPINS

It is and I don't see anything funny about it.

It begins to spit with rain.

MICHAEL

Sorry, Mary Poppins.

(CONTINUED)

MARY POPPINS
I should think so, too.

The rain gets heavier and Mary Poppins opens her umbrella and starts walking even more briskly than usual.

EXT. ANOTHER STREET - DAY

It is now raining quite hard and there are a lot of people jostling along the pavement with umbrellas.

MARY POPPINS
Keep close to me, please.

MICHAEL
If I keep close to you, the drips from your umbrella run down my neck.

MARY POPPINS
Very well, but don't blame me if you get lost and have to ask a policeman!

JANE
What does Mr Turvy do?

MARY POPPINS
He mends things.

MICHAEL
Is that all?

MARY POPPINS
All? Have you any idea how many things get broken every day? He scarcely has a minute to himself... Jane, mind that puddle! His services are very much in demand... Michael, look where you're going, please... Honestly, this rain is enough to break your heart!

MICHAEL
If it did, could Mr Turvy mend it?

MARY POPPINS
You can ask him yourself - we're here!

They stop outside a narrow odd-looking house with all the fixtures and fittings on upside-down or back-to-front. As the door-knocker is at the bottom of the door, Mary Poppins is about to knock with the head of her umbrella.

JANE
Suppose he's not in?

MR TURVY
(o.s.)
I'm not! I'm OUT!

They all look up and see MR TURVY, a very thin man with a drooping moustache, hanging upside down by his right leg out of one of the upper windows.

MARY POPPINS

Good gracious! Cousin Arthur, what are you doing?

MR TURVY

(laughing unconcernedly)

I'm out on a limb, my dear -- the limb in question being a left leg!

JANE

(to Mary Poppins, puzzled)
But, it's his right leg, isn't it?

MR TURVY

(overhearing this)

Maybe so, but it's left inside!

MICHAEL

And you're right outside!

MR TURVY

(wobbling dangerously)

Too right you are!

MARY POPPINS

Really!

Mary Poppins raps on the front door which is opened almost at once by TOPSY TURVY, a round, red-faced woman with her hair gathered up into a bun. She looks anxious and distressed.

TOPSY TURVY

(much relieved)

Mary Poppins, thank goodness you're here. Come in...

MARY POPPINS

Thank you, Topsy.

Mary Poppins and the children go inside.

INT. MR TURVY'S HOUSE (HALL) - DAY

MARY POPPINS (cont'd)
Cap, Michael.

Michael obediently snatches his cap from his head. Topsy Turvy is wringing her hands.

TOPSY TURVY

It's happened again!

MARY POPPINS

Second Wednesday?

TOPSY TURVY

I'm afraid so. I only left him for a minute to make a cup of tea, and the next thing I know, he's...
(breaking down)
he's... you know...

MARY POPPINS

(taking charge)

Yes, well, now we must do what we can...

Mary Poppins starts up the stairs, calling back to Jane and Michael who look greatly puzzled.

MARY POPPINS (cont'd)

Jane, Michael, help Mrs Turvy upstairs, please.

They follow Mary Poppins up stairs.

INT. MR TURVY'S HOUSE (WORK-ROOM) - DAY

Mary Poppins, followed by Topsy Turvy, Jane and Michael enter a large room, leaving the door open. At one end of the room - which is a kind of attic - is a long carpenter's bench which, like the shelves which line the walls, is stacked with dozens of damaged items such as broken dolls, china dogs without noses, wooden horses without tails, toy trains without wheels, model ships without funnels. Putting down her basket and umbrella, Mary Poppins dashes across the room to where Mr Turvy's leg hangs over the window-sill. Outside the rain is still falling.

MARY POPPINS

Come in at once, Arthur! Out in the rain like that, and you with your bronchitis the winter before last!

As she speaks, she hauls Mr Turvy back into the room and closes the window. Then she begins drying him off with her handkerchief. Topsy Turvy is crying, but the children are much amused.

MR TURVY

It's no good - I can't possibly help it... It's all up with me -- absolutely UP!

Mr Turvy escapes from Mary Poppins' grasp and goes spinning, head-over-heels, through the air.

TOPSY TURVY

There he goes again!

MARY POPPINS

Quick! The door!

Jane and Michael rush over and close the door just before Mr Turvy gets there.

Mr Turvy bangs into the door and bounces off, turns gracefully through the air and stops upside-down, desperately kicking out with his legs in an attempt to right himself - but to no avail.

MR TURVY

I can't do a thing about it, you know - just one of life's little downs and ups.

JANE

Don't you mean 'ups and downs'?

MR TURVY

It's all the same, today!

MICHAEL

Is that why your downside-up?

JANE

(laughing)

You mean 'upside-down'... (uncertain) don't you? Like when you're heels over head... That is... I mean... er... Oh, I do feel funny...

MICHAEL

So do I... what's happening?

MARY POPPINS

Jane and Michael Banks don't you dare!

But it is too late: the floor seems to push their feet away from it and suddenly they are spinning through the air just as Mr Turvy had done. Jane and Michael laugh, Topsy Turvy dissolves into tears once more and Mary Poppins looks very severe. The children end their excursion upside down beside Mr Turvy, their clothes remaining neatly in place.

MR TURVY

Well, this is pleasant! I'm so glad we've all ENDED UP like this!

MARY POPPINS

You should all be ashamed of yourselves!

TOPSY TURVY

Whatever will we do? Ever since we were married it's been the same... Come Second Wednesday and everything's topside-totherway!

MARY POPPINS

Now Topsy, don't distress yourself.

TOPSY TURVY

And the worst of it is, it's catching: whatever's up with Arthur, sooner or later we all go down with it.

MR TURVY

Well, it's three down and two to go!

Topsy Turvy begins nervously edging her way towards the door.

TOPSY TURVY

I think, maybe, I ought to come in and go upstairs... No, I mean, go up and come out... That is... Oh, dear me, no...

She begins to float and bounce, shouting hysterically and flailing her arms.

TOPSY TURVY (cont'd)

HELP! Arthur - catch me, please! HELP!
Hold me down! Hold me up! HELP!

Mr Turvy catches Topsy and she is soon head downwards alongside the others, but very unhappy and constantly fussing in case her dress, apron, hair or necklace should fall - which, of course, they don't.

TOPSY TURVY (cont'd)

Oh, the indignity! For this to happen to an upstanding person such as I.

MR TURVY

Never mind, my dear, I like you better as an UPSIDE DOWNSTANDING person!

TOPSY TURVY

Well, I don't, Arthur; I hate Second Wednesdays!

MICHAEL

Why Second Wednesdays?

MARY POPPINS

It all began when Cousin Arthur was born: he was due on the First Tuesday, but came on the Second Wednesday.

MR TURVY

Went wrong from the very beginning, as it were. Ever since - whenever it happens to be the Second Wednesday of the month, nothing goes the way it should...

Assisted by the melancholy Topsy, Mr Turvy sings a song about his condition, possibly incorporating some of the preceding dialogue and the following ideas.

MR TURVY

When I want to be IN - I'm OUT!

TOPSY TURVY

When he wants to be DOWN - he's UP!

MR TURVY

When I go to the RIGHT - I'm LEFT!

TOPSY TURVY
When he heads for the EAST - he's WEST!

MR TURVY
When I'm terribly SAD - I LAUGH!

TOPSY TURVY
When he tries to SMILE - he CRIES!

MR TURVY
Top-to-bottom, back-to-front, inside-out!
It's very confusing in an upside, downside
way!

JANE
It must be very awkward for you.

MR TURVY
Oh, it is, it is! Of course, it isn't all the
time - only between the hours of nine and two.

TOPSY TURVY
That's quite bad enough!

MR TURVY
And the upshot of it all is, that all my
work goes wrong... Look up there -- or
down there -- or wherever it is.

There are shelves full of things that have been wrongly
mended: china figures with the wrong heads on; plates with
the wrong halves glued together; tea-pots with upside-down
spouts; a toy clown with a teddy bear head; a toy horse with
wheels instead of legs; a model train with a sail on top.

MARY POPPINS
Well, I must say, this is most inconvenient,
Arthur, especially as we've brought you are
very important vase to be repaired.

MR TURVY
Simply can't do a thing before two o'clock,
so you might as well have some refreshments.
There's cake and lemonade over there.

JANE
Can we, Mary Poppins?

MICHAEL
Please?

MARY POPPINS
Well...

TOPSY TURVY
But you simply must stay, Mary! How am I
supposed to cope, being head-downwards
and everything?

MARY POPPINS

Just this once, then... but upside-down refreshments tend to be highly indigestible!

Mary Poppins crosses the room, picks up a tray with glasses, old-fashioned lemonade bottles and a cake. Then, turning a series of graceful cartwheels, she arrives alongside the others. Mary Poppins' umbrella also spins over and stands on its parrot's head.

MR TURVY

Bravo!

JANE & MICHAEL

Hooray!

Mary Poppins proceeds to pour out the lemonade upside down, and then cuts and distributes the cake.

MICHAEL

Mmmmm!

JANE

Lovely!

MARY POPPINS

De-licious! Topsy, you must give me the recipe.

TOPSY TURVY

It's only my regular upside-down cake. I make one every Second Wednesday - they're easier to eat!

MARY POPPINS

Jane! Don't gulp your lemonade - the bubbles will go up your nose.

MICHAEL

More like down your nose!

MARY POPPINS

The principle is the same.

MICHAEL

I like being upside down.

JANE

So do I. It's like being in another world! Look out of the window: the rain's going up and the smoke from the chimney is going down!

TOPSY TURVY

(who has not considered this)

Oh, yes... well I never!

Topsy Turvy begins, for the first time in her life, to see the funny side of their predicament.

(CONTINUED)

MICHAEL
Even the church is standing on its head!

TOPSY TURVY
So it is... I haven't ever looked at like
that before.

MR TURVY
But you must, my dear, you'll get quite
a different perspective on things - see
life from a new angle!

Topsy Turvy begins to laugh at the silliness of it all.

MARY POPPINS
And what I always say, Topsy, is a change
in point of view never hurt anyone.

TOPSY TURVY
Well, I've never changed my point of view
before... but, I must say, I really rather
quite like it!

MR TURVY
I'm so glad, my dear.

They bounce around together.

TOPSY TURVY
The funny thing is, I always thought it was
a nuisance! It's taken all of you to show
me that being different can be fun! From now
on, whenever things go wrong-side-about, I
shall try and enjoy them! Why I may even
get to look forward to them...

MARY POPPINS
Except that if you ever look forward on a
Second Wednesday, you'll find yourself
looking backward instead!

TOPSY TURVY
That's true, but I really do think this
is the ONLY way to live!

JANE
So do I!

MICHAEL
Me too!

MR TURVY
It is the only way - on Second Wednesdays!

A nearby church clock chimes two o'clock and various clocks
in the room are chiming and striking.

MARY POPPINS
Until, that is, it is time to be
rightside-up again - which is now!

Everyone, suddenly, turns the right way up.

MR TURVY
Oh dear, I'd quite forgotten --
two o'clock!

TOPSY TURVY
Just as I was beginning to enjoy it!

MICHAEL
How disappointing!

JANE
It was such a treat!

MARY POPPINS
But then, a treat wouldn't be a treat
if it went on for ever...

Mary Poppins goes to her basket and gets the vase.

MARY POPPINS (cont'd)
And now, Arthur, what a treat it would
be if you could mend us this vase.

MR TURVY
Of course! This is the happiest Second
Wednesday of my life. How could I refuse?

Mr Turvy takes the vase and, as he turns it upside down to
inspect it, something falls out onto the floor.

JANE
Oh, what's that?

Michael picks up a small, mechanical toy drummer-boy with a
key in its back. Mary Poppins doesn't look at all surprised.

MICHAEL
It's a toy of some sort.

TOPSY TURVY
How delightful!

MR TURVY
And quite old by the looks of it...

Michael tries to wind it up, but without success.

MICHAEL
It won't work!

MR TURVY
Perhaps I can mend it.

Mary Poppins takes the toy and places it on the work-bench.

MARY POPPINS
It will work when it chooses.

All at once the toy starts to move, marching stiffly along the work-bench and playing a little 'Rat-tat-a-tat' tune as it goes. Mr Turvy appears to be remembering something from very long ago.

MR TURVY
(dreamily)

Why, that sound - 'Rat-tat-a-tat' -
it's almost as if I had heard once
before, many, many years ago...

As suddenly as he started, the drummer-boy stops.

JANE
I wonder how it got in there?

MICHAEL
It's not one of mine.

Mary Poppins picks up the toy and looks at it knowingly.

MARY POPPINS
No, this belongs to another little boy.

MICHAEL
What other little boy?

MARY POPPINS
You'll find out when the one that lost
it needs it again.

MICHAEL
Can I look after it, Mary Poppins?

With a curious smile, she hands Michael the toy.

MARY POPPINS
You can try...

INT. 17 CHERRY TREE LANE (DRAWING ROOM) - DAY

Mr Banks stands behind Mrs Banks, who is sitting in an armchair, Mrs Brill and Ellen are standing before them.

MRS BANKS
(sotto voce to Mr Banks)
George, dear, couldn't we talk about
this a little more?

MR BANKS
I must ask you to leave matters concerning
the staff to me. I know the right way to
handle such things...
(to the domestics)
I want you to know that I very much regret
what I am about to say--

MRS BANKS
Can't we possibly find some other way...

(CONTINUED)

MR BANKS

Winifred, please! Mrs Brill, Ellen, you have both been with us for a long time...

MRS BRILL

For more years than I care to remember!

MR BANKS

Precisely...

(realising what she's said)

Yes... and, I think it is true to say, we have all been very happy...

Ellen bursts into tears.

MR BANKS (cont'd)

...most of the time. But now, I'm afraid, we are facing an uncertain future and it would be irresponsible of me if I were not to acquaint you with the facts...

MRS BRILL

I resign!

Ellen wails again.

MR BANKS

Of course, which is why, though I wish it could be otherwise... What did you say?

MRS BRILL

I'm tenderin' me resignation, forthwith!
We Brills 'ave never been dismissed!

She marches from the room with Mr Banks calling after her.

MR BANKS

But Mrs Brill...

ELLEN

If Mrs Brill goes, then so do I!

Ellen goes, turning at the door to look back at Mr Banks.

ELLEN (cont'd)

Ooo, but you're an 'ard 'arted monster,
an' that's the truth!

She runs out in tears.

MR BANKS

Ellen...! Oh, confound it all!

MRS BANKS

George, dear, are you quite sure that was the right way to handle things...?

Mr Banks looks at her, speechless with rage and confusion, then storms silently from the room.

EXT. LONDON STREET - DAY

Mary Poppins and the children are walking down the street, having just left Mr Turvy's house.

MICHAEL

I didn't know it was as easy as that.

MARY POPPINS

What was?

MICHAEL

Being topsy-turvy.

MARY POPPINS

Really?

JANE

I wish we could have Second Wednesdays.

MARY POPPINS

Humph! Always wishing!

Michael has fallen behind.

MARY POPPINS (cont'd)

Keep up, Michael, if you please.

MICHAEL

You go too fast and it's such a long way to walk...

MARY POPPINS

Of course, you can walk if you wish.

JANE

But how else will we get home?

MARY POPPINS

You'll see.

MICHAEL

That's what you always say, but we never do...

The party turn a corner into another street.

JANE

Michael, look!

Sitting on a stool is the BALLOON WOMAN, with a tray of uninflated balloons on her lap and, above her, a great cloud of coloured balloons bobbing and swaying on strings tied to the railings.

JANE (cont'd)

Balloons!

The children run over to the Balloon Woman.

(CONTINUED)

BALLOON WOMAN

Well, my deary-ducks! Which will you have?
Take your choice and take your time!

JANE

We only came to look.

BALLOON WOMAN

Tch, tch! What's the good of looking at
a balloon? You've got to feel a balloon,
you've got to hold a balloon, you've got
to know a balloon. Coming to look! What
good will that do you?

MICHAEL

(sadly)

No good at all...

BALLOON WOMAN

When I was a girl, people really understood
balloons. They didn't just come and look!
They took - yes, they took! They wouldn't
have insulted the Balloon Woman in those
days by just looking and passing by! But
nowadays, nobody understands - nobody wants
my balloons!

MICHAEL

But we do want them - only - only we don't
have any money.

BALLOON WOMAN

Money? Well, now, who said anything about
money?

(acknowledging Mary Poppins)

Particularly when you're in company with
Mary Poppins!

JANE

You mean...

BALLOON WOMAN

I mean help yourselves, my deary-ducks;
but go carefully! Remember, there's balloons
and balloons.

MICHAEL

(to Mary Poppins)

What does she mean?

MARY POPPINS

There's many a child got the wrong balloon
and their life was never the same after.

BALLOON WOMAN

That's the truth and no mistake!

JANE

How awful!

CONTINUED:

MICHAEL

But how do you know if you've got the right balloon?

BALLOON WOMAN

Just take your choice and take your time.

Michael carefully sorts through the balloons, selecting and rejecting. Finally, he chooses a yellow one.

MICHAEL

I'll have this one, please.

BALLOON WOMAN

Are you sure?

Michael hesitates and then nods.

BALLOON WOMAN (cont'd)

Very well, then.

She takes the balloon and with one puff fills it and, quick as a flash, ties it onto a string. The balloon has 'MICHAEL BANKS' written on it in red.

MICHAEL

How did that get there?

BALLOON WOMAN

You took your time and your choice was right!

(to Jane)

And now you, my deary-duck. Take your choice and take your time.

Jane chooses a blue balloon.

JANE

See if I've made the right choice...

When the Balloon Woman blows it up it has 'JANE BANKS' written on it in white.

MICHAEL

Did you put our names on them?

BALLOON WOMAN

I?

The Balloon Woman laughs and shakes her head.

JANE

Then who did?

BALLOON WOMAN

Ask me another, my deary-duck! All I know is that the names are there and that there's a balloon for everyone - if only they knew it!

JANE

Even Mary Poppins?

(CONTINUED)

CONTINUED:

The Balloon Woman looks at Mary Poppins and smiles.

BALLOON WOMAN
Like to choose one, Mary Poppins?

MARY POPPINS
I don't mind if I do!

MICHAEL
(cheekily)
Take your choice and take your time!

BALLOON WOMAN
Mary Poppins doesn't need to take her time.
She always makes the right choice.

Mary Poppins selects a large red balloon. As she picks it up it begins to fill with air of its own accord. It gets larger and larger and we see 'MARY POPPINS' written on it in letters of gold.

MARY POPPINS
Perfect! Come along now, children.

BALLOON WOMAN
Goodbye, Mary Poppins, come by again soon.

MARY POPPINS
Most kind, thank you. Jane, Michael,
where are your manners?

JANE
Thank you for the balloons.

MICHAEL
They're lovely!

BALLOON WOMAN
A pleasure, my deary-ducks. I'm so glad
you made the right choice.

They begin to walk away when Michael suddenly gives a squeal of surprise, as first his and then Jane's balloon begin to bounce and tug at their strings.

MICHAEL
Oooh!

MARY POPPINS
Michael, don't make an exhibition of
yourself, please.

MICHAEL
But it's the balloon - it's pulling me
off the ground.

JANE
So's mine!

CONTINUED:

MARY POPPINS

Maybe, but it certainly doesn't call for all this song and dance.

Mary Poppins rises elegantly into the air with her balloon.

MARY POPPINS (cont'd)

After all, we may be going home by balloon, but we can still do it in a dignified manner.

Jane makes an attempt to float gracefully, but Michael continues happily bouncing about under his balloon. Mary Poppins shakes her head in mock-horror.

MARY POPPINS (cont'd)

Really! Follow me and keep up, please...

EXT. ABOVE THE RIVER THAMES - DAY

Mary Poppins and the children are floating along on their balloons over the Embankment Gardens and across the River Thames towards the Houses of Parliament.

JANE

It all looks so different from up here. Are we getting a different point of view again?

MARY POPPINS

I dare say - providing you remember it.

Michael starts performing all kinds of airborne tricks on the end of his balloon-string. Going quite high, he turns a somersault and, as he does so, the toy drummer-boy falls out of his pocket. Quick as a flash, Mary Poppins catches it. Michael floats down again.

MARY POPPINS

Be careful, Michael - what's been lost once can be lost again.

MICHAEL

Perhaps it would be safer if we put it back where we found it.

MARY POPPINS

Possibly...

Michael pops the toy drummer-boy back into the vase in Mary Poppins' shopping basket.

MARY POPPINS (cont'd)

Now we should be getting home before your mother thinks we have got lost!

They continue on their journey, possibly floating around Big Ben (as it chimes the hour), over Westminster Abbey, Nelson's Column, Trafalgar Square and Buckingham Palace before heading off across London toward Cherry Tree Lane.

EXT. THE PARK - DAY

People in the Park below stop and look up as Mary Poppins and the children float by. Barney, who is serving ice-creams, calls out a greeting. Mary Poppins gives him a gracious wave as she sails by very upright with her basket and umbrella. Jane, who is doing a kind of airy dance, curtsies to Barney, while Michael shows off by coming down very low and then spinning round lamp-posts and bouncing off the back of the park benches.

MICHAEL

I feel like a balloon myself - all airy and floaty!

MARY POPPINS

Well, please float in this direction: we are going home, not providing a free entertainment for passers-by!

They sail over the Park railings.

EXT. CHERRY TREE LANE - DAY

Constable Jones holds up the traffic of hansom cabs and early automobiles so Mary Poppins and the children can float across the road. The Constable salutes.

MARY POPPINS

Most kind...

The balloons rise again and they pass Admiral Boom on the roof of his house.

ADMIRAL BOOM

Masts and mizzens!

MARY POPPINS

Good afternoon, Admiral.

ADMIRAL BOOM

Novel form of transportation, Mary Poppins!

MICHAEL

We're getting a different point of view.

ADMIRAL BOOM

Very good! But watch out, there's some heavy squalls coming up! Best thing you can do is pull for the shore!

They glide on toward number 17.

JANE

This has been lovely!

MICHAEL

I wonder if it would all have happened if you hadn't been with us?

(CONTINUED)

CONTINUED:

MARY POPPINS

I shouldn't wonder if you didn't wonder
much too much!

They land on the pavement and are met by Miss Lark and the dogs, all of whom are in a state of some agitation.

MISS LARK

This is terrible, Mary Poppins, simply
terrible! What are things coming to?

(to the children)

And you, my poor little darlings, whatever
will you do? Cherry Tree Lane will never
be the same again! Never!

Miss Lark hurries off, trying to control her tears, while Andrew and Willoughby follow with mournful howls and barks. There is a sound of hammering nearby. Mary Poppins quickens her pace. Arriving at their front gate, they find two workmen putting up a FOR SALE notice in the garden. Jane and Michael look anxiously at Mary Poppins.

MICHAEL

'For Sale'.

JANE

But this is where we live... What does it mean, Mary Poppins?

MARY POPPINS

There's no greater waste of time than speculation. Come along, please.

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

Inside, Mary Poppins and the children find a tearful Mrs Banks holding the Twins who are very fretful.

MRS BANKS

Oh, children, I'm so glad you're back!

JANE

What's wrong, Mother?

MRS BANKS

Everything!

Mrs Brill crosses the hall, takes one look at the children and hurries into through kitchen door dabbing at her eyes with her apron.

MRS BANKS (cont'd)

Mary Poppins, I must speak with you...

MARY POPPINS

Run along, children. I'll be up in a moment.

Perplexed, the children turn to go. Mary Poppins takes the vase from her basket and stands it on the hall table.

(CONTINUED)

CONTINUED:

MRS BANKS

Mary Poppins, whatever in the world
are we going to do?

The children hesitate and look back.

MARY POPPINS

Hurry along, please...

Sadly the children climb the stairs. At the top, they meet Ellen who, on seeing them, bursts into floods of tears and runs away. Confused, Jane and Michael head for the nursery.

INT. 17 CHERRY TREE LANE (NURSERY) - DAY

Jane and Michael find Samuel Muggins, with a notebook and pen, listing the contents of the nursery.

MUGGINS

One train-set, with track, points, buffer,
station, signal-box and artificial people...
One doll's house - desirable villa-type
residence...

(opening the front)

... charmingly furnished.

One Noah's Ark with...

(attempts to count animals but gives up)

... two of everything...

JANE

Except for the crocodile - we lost the
other one in the Park...

MUGGINS

Thank you, Miss, very helpful...

(writing)

'EXCEPT FOR THE CROCODILE'.

MICHAEL

What are you doing in our nursery?

MUGGINS

Seeing how much you're worth, lad. Not that
there's a lot of money in second-hand toys,
though I dare say the furniture will fetch a
bob or two...

(noticing Mary Poppins' hat-stand)

And I could certainly get a few quid for that
there thing. Nice bit of brass!

Mary Poppins enters the nursery.

MARY POPPINS

Are you referring to my hat-stand?

MUGGINS

Who are you, then?

(CONTINUED)

CONTINUED:

MARY POPPINS

More to the point, who are you, and what exactly are you doing here?

MUGGINS

Name's Muggins. I'm checking the place over for Mr Theophilus Scrimper, who's considering making the purchase. So I'll just get on with my inventory, if you don't mind.

MARY POPPINS

On the contrary, I do mind.

MUGGINS

Now don't you go taking no high-handed attitude with me, Miss. I'll go when I'm good and ready...

MARY POPPINS

I don't think you understand me, Mr Muggins: I say you're ready now - and about as good as you're ever likely to be!

MUGGINS

(ignoring Mary Poppins)

One rocking-horse...

Muggins raps the horse with his knuckles.

MARY POPPINS

I really wouldn't do that if I were you.

MUGGINS

Nice bit of wood!

Suddenly the rocking-horse rears up and, with a furious neigh, butts Muggins.

MUGGINS (cont'd)

What the...?

MARY POPPINS

I did warn you!

JANE

Good old Dapple!

MICHAEL

Well done, boy!

But this is just a beginning: the model steam-train chugs across the floor towards Muggins, making him leap out of the way; a jack-in-the-box springs open and makes him jump; pop-guns pop and balls bounce about bumping him; toy soldiers begin marching towards him; dolls, teddy-bears and clowns push building bricks off a shelf onto his head; and the Noah's Ark animals start to charge, biting and snapping at his ankles.

(CONTINUED)

CONTINUED:

MUGGINS
Help! Stop this! What's going on?

The children laugh at Muggins downfall while Mary Poppins looks on with a very superior expression. Finally, a kite flies across the room with its tail streaming and crashes over Muggins' head, pinioning his arms to his sides. This is too much for him and he dashes from the nursery.

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

Muggins rushes downstairs, untangling himself from the kite, the remnants of which he throws at Ellen as he passes her. Mrs Banks and Mrs Brill watch in astonishment from the hall, then just as Muggins is about to leave, he sees the vase on the table, stops short and goes to examine it. At once, his eyes light up. At this point, Mr Banks returns home.

MRS BANKS
Oh, George, do something, please!

MR BANKS
What the devil do you think you're doing, Muggins? This is still my house!

MUGGINS
Not for long it won't be! You know, you really ought to try and be a bit more civil; you'll need all the help you can get if you're to avoid the bankruptcy courts.

MR BANKS
How dare you!

MUGGINS
Not that there's much here worth anything - except, maybe, this - I could get a pound or two on this for you, all right...

MR BANKS
Very well, take it and go.

When Michael, who is on the landing with Jane and Mary Poppins, hears this he calls out.

MICHAEL
No, Father! You can't let him have it!

MR BANKS
Be quiet, Michael!

Michael runs frantically downstairs.

MICHAEL
But you don't understand...

MR BANKS
Michael, I don't want to hear another word from you.

(CONTINUED)

CONTINUED:

MR BANKS (cont'd)
(to Muggins)
And you - get out!

Taking the vase, Muggins leaves and watched by everyone else, Mr Banks crosses the hall, goes into the drawing room and closes the door behind him.

EXT. CHERRY TREE LANE - DAY

Muggins is walking triumphantly down the Lane with the vase. Holding it this way and that to admire it, he suddenly hears a rattling noise and, turning it upside down, shakes out the toy drummer-boy. He looks at this for a second and, considering it worthless, tosses it into the gutter, where we see it roll down a drain.

INT. LONDON SEWER (VARIOUS SHOTS) - DAY

The toy drummer-boy continues its fall, landing in the water of the sewer, and then - watched by rats - it floats away.

EXT. A BANK OF THE RIVER THAMES - DAY

Water is gushing through an outlet pipe in the embankment wall. Then out comes the drummer-boy, plunges into the river and is seen bobbing on the tide. Suddenly, it is caught in the turmoil caused by the propeller-shaft of a passing tug and disappears from view.

INT. 17 CHERRY TREE LANE (NURSERY) - NIGHT

Jane and Michael sit gloomily in their dressing-gowns.

MICHAEL
Mary Poppins, why did Father let that man take my drummer-boy away?

MARY POPPINS
What we don't see, we can't do anything about.

MICHAEL
I tried to tell him, but he wouldn't listen.

MARY POPPINS
What we don't hear, we can't understand.

JANE
Mary Poppins, are we really going to have to leave Cherry Tree Lane?

MARY POPPINS
Not tonight, there's been far too much activity for one day!

(CONTINUED)

CONTINUED:

JANE

This is our home, Mary Poppins.

MARY POPPINS

It takes much more than just a house to make a home, you know.

MICHAEL

What do you mean?

MARY POPPINS

Well, for one thing there's love...

Mary Poppins might sing the children a SONG on this theme.

MICHAEL

What's going to happen to us, Mary Poppins?

MARY POPPINS

What do you think I am, an encyclopaedia? Everything you need to know from A to Z!

JANE

But you must know...

MARY POPPINS

And how would it be if I told you everything I knew, do you suppose?

JANE

But what's going to happen to Father?

MARY POPPINS

Your father only wants the same things as you do - a little love, care and understanding -- and a chance to remember...

MICHAEL

Remember what?

MARY POPPINS

What it was like to have fun and use his imagination.

JANE

Can we help him?

MARY POPPINS

Maybe.

JANE

How?

MARY POPPINS

You'll know, when the time's right. But now, it's bathtime. Off you go.

Jane and Michael are on their way to the bathroom when, suddenly, Michael stops and looks back.

(CONTINUED)

CONTINUED:

MICHAEL

Mary Poppins... Where do you go, when
you're not here? Where is your home?

Mary Poppins smiles.

MARY POPPINS

I'm at home...wherever I am.

INT. 17 CHERRY TREE LANE (NURSERY) - DAY

The nursery curtains are flung wide and the window thrown open as Mary Poppins calls the children awake.

MARY POPPINS

Time to get up!

The children look disgruntled, they are clearly feeling out of sorts.

JANE

It can't really be morning already.

MARY POPPINS

Hurry up, please.

The children reluctantly get out of bed.

MICHAEL

Why do we always have to hurry up?

MARY POPPINS

Because you're too slow to catch a cold!

MICHAEL

(grumpily)

But I don't want to catch a cold!

MARY POPPINS

Somebody's got out of bed on the wrong side.

JANE

Which one's the wrong side?

MARY POPPINS

The one that isn't the right side.

MICHAEL

But I can only get out of bed on the right side - the other side's against the wall!

Michael flops down on his bed again.

MARY POPPINS

Well, sometimes, even the right side can be the wrong side!

Here Mary Poppins might sing the children a comic SONG about the right side and the wrong side.

(CONTINUED)

CONTINUED:

MARY POPPINS
Come along now! It's too fine a day to be
lolling around in bed!

Mary Poppins is busy on the other side of the room. Jane and Michael suddenly looks sad as the events of the previous day come to mind.

JANE
(to Michael)
I've just remembered about yesterday...

MICHAEL
And I've just remembered about my
drummer-boy.

MARY POPPINS
(overhearing)
I am sure I remember you saying it wasn't
your drummer-boy.

MICHAEL
But you said I could look after it.

MARY POPPINS
I said you could try...

MICHAEL
And now it's gone forever.

MARY POPPINS
Nothing can fall out of the universe, you
know.

MICHAEL
What does that mean?

MARY POPPINS
That it stands to reason that all that's lost
is somewhere.

MICHAEL
Then, maybe we could find it again.

MARY POPPINS
Maybe. But if you find it, it will be in
the last place you look. Now, look sharp,
your mother has suggested we go to on an
outing; and, since you'll only get under
everyone's feet if you stay here, that is
what we are going to do.

JANE
Where are we going?

MARY POPPINS
'Where?' 'How?' 'What if?' Kindly remember
what curiosity did to the cat and hurry up!

EXT. CHERRY TREE LANE - DAY

Mary Poppins is walking in the direction of the Park.

JANE
(disappointed)
Are we going to the Park?

MARY POPPINS
Of course.

MICHAEL
Do we have to go to the Park again?

MARY POPPINS
No grousing, please!

As they approach the Park gates, they see Barney pushing his ice-cream cart toward them.

JANE
Why don't we ever go anywhere exciting?

MARY POPPINS
Almost anywhere can be exciting - depending on how you look at it.

BARNEY
'Ello, 'ello, it's Mary Poppins and me ol' friends Jane and Michael - and where might you all be off to?

MICHAEL
(mumbling)
Nowhere special!

JANE
We're only going to the Park.

BARNEY
(surprised)
The Park is it? Well, so am I. Nothing like an outing to the Park on a nice sunny day...

MARY POPPINS
Exactly.

BARNEY
If you can't think of anywhere more exciting to go...

Mary Poppins gives him a rather cross look as they enter the Park gates.

EXT. THE PARK - DAY

MICHAEL
I want to go somewhere I've never been before.

(CONTINUED)

CONTINUED:

BARNEY

That's right, Michael, the spirit of discovery
and exploration!

MARY POPPINS

I'll thank you not to go giving him ideas -
he's got more than enough of his own!

BARNEY

Everybody wants a bit of an adventure.

JANE

Mary Poppins doesn't!

Mary Poppins comes to a halt - they all wonder what she is
going to say.

MARY POPPINS

There's something shiny sparkling in the
grass over there. Please be so kind as to
fetch it for me.

A metallic object in the grass sparkles as it catches the
sunlight. Michael runs and picks it up and returns holding a
small brass compass.

BARNEY

Why, it's one of them there compass things.

Mary Poppins holds out her hand.

MARY POPPINS

Thank you.

Michael goes on playing with it, trying to catch the sun.

MARY POPPINS (cont'd)

I said 'Thank you', Michael...

Michael reluctantly hands it over.

BARNEY

Wonderful invention the compass; shows you
where you are and where you want to be all
at the same time. With one of them things
you could go clean round the world. Isn't
that so, Mary Poppins?

MARY POPPINS

I dare say.

MICHAEL

You need a boat for that! You couldn't go
round the world with that thing!

MARY POPPINS

Oh, indeed? Couldn't you? Kindly keep
together please - I don't want anyone
getting mislaid.

(CONTINUED)

CONTINUED:

Mary Poppins stares intently at the compass for a few seconds and then taps it three times.

The Park vanishes in a blur and they are all caught up in a fantastical, whirling effect as the world seems to rush past them at great speed.

So begins a colourful sequence combining LIVE-ACTION and ANIMATION and incorporating MUSIC, SONG and DANCE in a fast-moving kaleidoscope of images and characters providing an entertaining adventure and an opportunity for the children to acquire memorable souvenirs of their trip.

When the travelling effects stop, they find themselves in a landscape of ice and snow. Beyond is the sea where icebergs drift and a whale is breaching. In the sky, the Aurora Borealis is glowing in a multitude of colours. All around, groups of SEALS perform an absurdly inelegant dance, singing with hoarse, barking voices. Everyone, except Mary Poppins, shivers - partly with the cold, partly with excitement.

MICHAEL

Where did all this snow come from?

JANE

Brrr! It's awfully cold.

BARNEY

Now I know 'ow it feels to be a lolly in
me ice-cream cart!

Barney and the children laugh and start making snowballs while Mary Poppins calmly adjusts her hat after the journey. Suddenly, a huge bull SEAL comes lumbering across the snow towards them and Barney drops his snowball in alarm.

BARNEY (cont'd)

Look out! There's a bloomin' great THING
comin' at us!

MARY POPPINS

Don't be silly! He's a very old friend.

Barney clutches hold of Jane and Michael protectively.

BARNEY

Maybe, but 'e's also very BIG!

MARY POPPINS

(sotto voce)

Please be good enough to mind your Ps and
Qs, he's the Lord High Arctic Seal!

The Seal uses his flippers to skid to a halt, showering Barney and the children with loose snow.

SEAL

(in a deep, pompous voice)

Shivering icebergs, if it isn't Mary Poppins!

He gives Mary Poppins an affectionate embrace.

(CONTINUED)

CONTINUED:

BARNEY

'Ow about that then? Fancy our Mary Poppins turning out to be a regular Harctic Explorer!

SEAL

Where have you been, my dear?

MARY POPPINS

Oh, here and there...

SEAL

Well, it's been too long since you were here. But now you are, you simply must allow me a dance.

MARY POPPINS

Very well; but just one - we're in rather a hurry.

SEAL

(to the others)

Come along! You can join in as well!

They dance: Mary Poppins with the Lord High Arctic Seal and the children with some seal pups, while Barney has a comic routine, involving sliding and skating, with a quartet of oddly-assorted seals who are short, tall, thin and fat. As the dance comes to an end...

MARY POPPINS

(to the Seal)

Most invigorating! Thank you.

JANE

That was fun! And I don't feel nearly so cold anymore.

MICHAEL

Is that why you dance so much - to keep warm?

SEAL

(laughing)

Dear me, no! We dance because we're so happy to live amongst all this lovely ice and snow!

BARNEY

(shivering again)

Well, it's all very heducational for a visit, but I'm glad I don't live here!

SEAL

Ah, but you see, some live where it's cold and some where it's hot. It's all a matter of what you're used to.

MARY POPPINS

And there's no time to get used to it now. We're going round the world, you see.

(CONTINUED)

CONTINUED:

SEAL

Fancy! Well, first we must give these young pups something to remind them of their visit.

He claps his flippers together and a short, overweight seal with a droopy set of whiskers waddles forward carrying a piece of stick with a scrap of tattered flag on top. The Lord High Arctic Seal takes it and solemnly presents it to Jane and Michael with a bow.

SEAL

Please be so gracious as to accept this token of our esteem as a souvenir from the land of the Lord High Arctic Seal!

BARNEY

(in a whisper to Michael)
It's just a bit of ol' stick!

MICHAEL

I should think it's part of the North Pole!

JANE

(to the Seal)
Is that what it is?

SEAL

(smiling at Mary Poppins)
All I know is we found it sticking up in the snow one day, so I dare say you might be right...

MARY POPPINS

And now we really have to be going...

BARNEY

Wiv a bit o' luck to somewhere warmer!

Mary Poppins taps the compass and they are travelling again. Their journey ends in a hot, steamy, jungle full of lush vegetation, trailing vines, exotic flowers and butterflies.

MARY POPPINS

Is this warm enough for you?

BARNEY

Not 'arf!

A tiger growls in the distance.

BARNEY (cont'd)

What was that?

MICHAEL

I bet it's a tiger!

Barney whimpers.

JANE

Or a jaguar!

(CONTINUED)

CONTINUED:

BARNEY

(nervously)

Per'aps we... er... should be moving on
to... er... somewhere else...

MARY POPPINS

Goodness me, what a fuss! I know all the
tigers around here and none of them are
man-eaters - they're much too choosy! This
way, please...

Mary Poppins strides off into the jungle.

MARY POPPINS (cont'd)

(adding casually)

...and don't tread on the tarantulas!

Barney jumps and looks anxiously at the ground, much to Jane and Michael's amusement. As they follow Mary Poppins, various things might happen: beautifully-coloured birds fly around them, greeting Mary Poppins and putting flowers in her hat, in Jane's hair and in Michael's buttonhole. But for Barney the journey is fraught with terror, although he never really sees anything: a toucan lands on his cap and squawks and cracks nuts; a snake coils down out of the trees and tickles his ear with its tongue; a long, hairy arm reaches down and steals his cap for a mischievous band of monkeys who, up in the branches, pass the cap from one to another trying it on before replacing it on his head. They cross a river, using boulders as stepping-stones, and only after Barney has stepped off one does it rise from the water and reveal itself to be a hippopotamus; the hippo bellows and, as he looks back, he narrowly misses putting his foot in the jaws of an alligator. At last, the party come to clearing, where - in a tall tree - a white COCKATOO sits on a nest. Barney sighs with relief that his ordeal is over.

COCKATOO

Mary Poppins! Just the person I need!
I'm so tired of sitting on these eggs -
take a turn, there's a good girl.

Jane and Michael giggle.

BARNEY

They'd be scrambled if she did!

Mary Poppins gives Barney a somewhat offended look before turning to politely address the Cockatoo.

MARY POPPINS

I'm afraid I can't possibly help today:
we're taking a little trip round the world.

COCKATOO

What a nuisance! I was counting on you, too.
You know, Mary Poppins, you really should
build a nest and settle down.

Michael looks inquiringly at Mary Poppins.

(CONTINUED)

CONTINUED:

MICHAEL

You couldn't really live up a tree, could you, Mary Poppins?

JANE

You'd get giddy and fall down.

MARY POPPINS

Oh, would I really?

BARNEY

Ain't natural - living up in the branches!

COCKATOO

It's natural for me. Some live high and some live low. It's all to do with how you're brought up - and Mary Poppins, of course, was properly brought up!

MARY POPPINS

It's nice of you to say so, but now we've got to fly - it's a good long way round the world.

JANE

We've already been to the North Pole.

MICHAEL

And we're taking a bit of it home to remember our visit by.

COCKATOO

Then I must give you something as well, so you can remember the beautiful jungle-home of the White Cockatoo. I've been feathering my nest - perhaps you'd like one...

The Cockatoo plucks a long white feather from its nest and lets it flutter down to where Jane catches it.

JANE

Thank you, it's lovely!

COCKATOO

And, if you've really got to fly, then what could be better?

Mary Poppins taps the compass and they are off once more, to a graceful Chinese setting with mountains, lakes, lattice-bridges and pagodas on small islands. As they cross this landscape, various entertaining scenes could occur: elaborately-decorated fire-balloons (in the shape of dragons) float by chased by Michael and Jane; and Barney has a comic dance with a flock of long-legged Chinese cranes. Eventually, they arrive at a place where there is a half-ruined temple and a thicket of bamboo. Mary Poppins looks round, as if expecting to see someone.

BARNEY

Me ol' Mum 'ad a picture like this on 'er Sunday-best tea-set!

(CONTINUED)

CONTINUED:

MARY POPPINS
(to herself)
Where is he, I wonder?

MICHAEL
Where's who?

MARY POPPINS
Please remember your grammar, Michael!

BARNEY
Of course, it was a bit cracked...

MARY POPPINS
I beg your pardon?

BARNEY
The tea-set.

Mary Poppins casts her eyes heavenward.

JANE
What a beautiful place.

MARY POPPINS
China.

BARNEY
'Course it was china - what else would a
tea-set be made of?

MARY POPPINS
(exasperated)
You are quite impossible!

MICHAEL
Look!

Out of the thicket shambles a large PANDA who sleepily
pauses to nibble a bamboo shoot.

MARY POPPINS
Now then, you must all be very polite and
respectful. He's a hundred and seventy-eight
and the wisest creature in the world - he's
also rather hard of hearing.

The Panda shuffles forward, sees them and stops short.

PANDA
(sleepily)
Hello, who's this?

MARY POPPINS
(shouting)
It's Mary Poppins and some friends.

PANDA
Mary Poppins! Why my dear young thing! How
nice of you to call...and some friends as well...

(CONTINUED)

CONTINUED:

The Panda gives Mary Poppins a nuzzling kiss.

PANDA

You must all join me in a little bamboo.

MARY POPPINS

Thank you, no; we've just looked in for a moment.

PANDA

Are you quite sure? It's terribly good for the nerves, you know...

MARY POPPINS

Quite sure.

BARNEY

Thank goodness for that!

Mary Poppins hastily covers Barney's indiscretion.

MARY POPPINS

We're seeing the world today.

PANDA

You don't say? The things you youngsters get up to!

MICHAEL

Do you live around here?

PANDA

What's that? Oh, yes, over there in that delicious clump of bamboo.

MICHAEL

That's a funny place to have a home.

MARY POPPINS

Michael!

PANDA

It's very useful, I can tell you: food and accommodation all in one. Whenever I get hungry, I simply munch one of the walls!

BARNEY

You wouldn't catch me living in a bush - too jolly draughty!

PANDA

Ah well, to each his own. Some live inside and some live out.

MARY POPPINS

And we must be on our way.

JANE

But we haven't anything to remember our visit by...

(CONTINUED)

CONTINUED:

PANDA

Then you must take some bamboo with you...

He breaks off some shoots which he gives to the children.

PANDA (cont'd)

And every time you nibble on one, remember this: great and small, hoof and wing, fin and paw, man and beast, each and all and everything has its own home. Remember that when you no longer remember me...

MICHAEL

We'll try...

MARY POPPINS

I'm sure they'll do their best

(to the others)

Come along, now.

JANE

(looking back)

Goodbye...

MARY POPPINS

Hold tight, please.

PANDA

Goodbye. And remember...

(words fade as the travellers go)

...each and all and everything has its own home...

The scene now changes to a sandy Polynesian shore beneath waving palm trees. The sun is low in the sky, a full moon is already rising. On arriving, Barney and the children scamper off along the sand.

MARY POPPINS

(calling after them)

No wet feet, please, I don't want any chills.

As they run, Jane and Michael leap over sandy pools, missing them, while Barney manages to land in all of them, getting wetter and wetter. Laughing at him, the children eventually miss their own footing and get soaked as well. The three of them finally collapse in a giggling heap on the sand. A few seconds later, Mary Poppins arrives elegantly, sitting side-saddle on the back of a giant tortoise, and dismounts.

MARY POPPINS

I'm much obliged.

TORTOISE

My pleasure, Mary Poppins.

MARY POPPINS

Well, now we'll have to wait till you all dry off. And, if there's any sneezing and sniffing, well it's no fault of mine!

(CONTINUED)

CONTINUED:

JANE
Oh, Mary Poppins, look!

Jane points to where, out at sea, a DOLPHIN suddenly rises from the water, leaps through the air, cascading sparkling drops of light, and plunges into the sea again.

BARNEY
It's a ruddy great fish - if only I 'ad my rod and line!

MARY POPPINS
It is not a fish and, unless you want to offend her, no more talk of fishing-rods.

Mary Poppins calls out in dolphin language and the Dolphin leaps again.

DOLPHIN
Mary Poppins! As I live and breathe!

She dives below the waves once more.

MICHAEL
Where did she go?

The Dolphin suddenly pops his head up in the shallows near the shore.

DOLPHIN
Come for a bath have you?

MARY POPPINS
Certainly not! We're perfectly clean!

MICHAEL
But, Mary Poppins, you're always saying that I'm--

MARY POPPINS
(interrupting)
Some of us are wet enough already!

JANE
(to the Dolphin)
Is it nice living in the sea?

DOLPHIN
It's where I was born and bred.

BARNEY
But isn't it rather... damp?

DOLPHIN
Some live wet and some live dry. To me it's home.

MARY POPPINS
Which is exactly where we should be going.

(CONTINUED)

CONTINUED:

MICHAEL
Not yet, Mary Poppins!

JANE
Do we have to go? I love listening to
the sea!

MICHAEL
I wish we could hear the sea in Cherry
Tree Lane.

DOLPHIN
That's easily done!

She sings in her strange voice and other dolphins rise to the surface in answer and then go into a beautiful aquatic ballet above and below the waves. The Dolphin fetches a sea-shell from the sea-bed and the other dolphins toss it to and fro to one another so that it glistens and sparkles in the light of the full moon. At last they throw it toward the shore where Barney catches it and hands it to the children.

DOLPHIN (cont'd)
Now you can remember the home of the dolphins
and always hear the sea - wherever you are.

MARY POPPINS
It's getting late, and we've still one last
thing to see, I believe...

DOLPHIN
And see it you shall if you'll follow me!

The Dolphin dives and speeds off down the shore line and Mary Poppins follows, leading the party along the beach to a secluded bay where the most extraordinary array of household objects and personal items litter the rocks and sand.

DOLPHIN
Welcome to Somewhere Else!

MICHAEL
What's that?

DOLPHIN
Everything that is ever lost in world finds
its way here - sooner or later, isn't that
right, Mary Poppins?

MARY POPPINS
Certainly, since nothing can fall out of the
universe, it stands to reason if things aren't
somewhere they have to be Somewhere Else.

DOLPHIN
Each new tide washes them up and here they
stay until somebody comes and maybe finds
them again.

(CONTINUED)

CONTINUED:

BARNEY

I often wondered what 'appened to things when they went missing, and know we know - I dare say you've got a few of me socks 'ere!

DOLPHIN

Probably, people are so terribly careless. I wouldn't mind, but it gets so cluttered and looks so untidy.

JANE

But why have you brought us here?

BARNEY

Is it to look for me socks?

MARY POPPINS

Don't be ridiculous!

DOLPHIN

Just remember - you will find what you've lost in the last place you look!

With that the Dolphin jumps, dives and is gone.

MICHAEL

That's what you said Mary Poppins, when--

He is interrupted by a faint 'Rat-a-tat-tat'. Running off, Michael follows the sound and stooping down picks up the toy drummer-boy.

MICHAEL (cont'd)

I've found it! And in the last place I looked.

MARY POPPINS

And now, if everybody is quite ready, it's time we found our way - HOME!

EXT. THE PARK - DAY

MICHAEL

Where's the sea?

MARY POPPINS

The sea's at Brighton, where it always is!

BARNEY

That was the best day out I've ever 'ad!

JANE

Yes, thank you, Mary Poppins we'll remember it always.

MICHAEL

Can we go round the world again, one day?

BARNEY

Per'aps we could go the other way about...

(CONTINUED)

CONTINUED:

MARY POPPINS
Round the world? What's wrong with the Park?

JANE
But it was such fun - going north, south,
east and west.

MARY POPPINS
Humph! East - West, home's best and that's
where we are going right now!

INT. 17 CHERRY TREE LANE (DRAWING ROOM) - DAY (AFTERNOON)

Mr Banks is slumped in a chair going through a handful of papers. He looks up distractedly as Jane and Michael burst excitedly into the room.

MICHAEL
Father!

MR BANKS
Hmm?

JANE
We want to help.

MR BANKS
Thank you, that is very kind of you, but
the best way you can help me is to give me
a little peace and quiet.

MICHAEL
But you don't understand. We want you to know
we'll do our best to be happy in our new home...

JANE
Because you can be at home wherever you are.

MR BANKS
I doubt whether any of us will be able to
feel very much at home anywhere but here.

JANE
Oh, but we can!

The children produce their souvenirs and place them one by one on a table beside their father.

MICHAEL
These things came from all kinds of different
homes all round the world, and the people who
lived there were ever so happy.

JANE
You can have them, if they'll help...

MICHAEL
(showing the feather)
This came from the White Cockatoo who lives
in the jungle....

(CONTINUED)

CONTINUED:

JANE
(showing the bamboo)
This was from the wise old Panda from China...

MICHAEL
They're his home and his dinner.
(showing the stick and flag)
And this is a bit of the North Pole...

JANE
From the Lord High Arctic Seal. He's terribly important and Mary Poppins said you have to watch your Ps and Qs...

MICHAEL
But he's rather fat and silly-looking and it's ever so difficult not to laugh!

JANE
(showing the seashell)
And the Dolphin gave us this so we could hear the sea wherever we are.

MR BANKS
Children, will you please--

MICHAEL
And she took us to Somewhere Else...

JANE
Where all the lost things in the world go...

MICHAEL
(plunges his hand into his pocket)
And what do you think we found there?

MR BANKS
(raising his voice)
Be QUIET! This is stuff and nonsense... Going round the world! Talking to pandas, dolphins and cockatoos - well, I know cockatoos can talk - but honestly, talking seals!

JANE
But we did go!

MICHAEL
Mary Poppins took us - and Barney.

MR BANKS
Who's Barney? A talking elephant, I suppose?

JANE
He's the ice-cream man.

MR BANKS
Oh, that fellow; well I'm sorry that he and Mary Poppins haven't got better things to do with their time than encourage you in making up ridiculous fairy-tales.

(CONTINUED)

CONTINUED:

JANE
But it's not a fairy-tale!

MICHAEL
It's true!

MR BANKS
I will not listen to another word of this!

Jane and Michael are silent. Mary Poppins is in the doorway.

MARY POPPINS
Jane, Michael, it's time for bed.

MR BANKS
Mary Poppins! I wish to speak to you alone!

MARY POPPINS
(calmly)
As you wish... Upstairs now, children.

The children go.

MR BANKS
I'm sure you didn't mean any harm, Mary Poppins, but the children will never grow up with a sense of responsibility if they are constantly believing in all manner of... how can I put it?

MARY POPPINS
Moonshine, claptrap and fiddle-faddle?

MR BANKS
Exactly!
(realising what she's said)
Why did you say that?

MARY POPPINS
Isn't that how people usually react to things they lack the imagination to understand?

MR BANKS
You're right... When you're young it's so much fun to believe in anything and everything! And then... you grow up and, bit by bit, you lose the ability to believe...
Not everyone does, of course... but just look what happens if keep on believing in things no one else believes in: you are scorned as a fool and a crank, and all your beautiful visions and wonderful ideas are dismissed as poppy-cock and tomfoolery! And the next thing you know, you're ruined, and the people you love most are being terribly hurt! I'm sorry, Mary Poppins, but I simply can't bear it when I think how we used to be such a happy family.

MARY POPPINS
What had been can always be again.

(CONTINUED)

CONTINUED:

MR BANKS

No, not now... Everything is so confused...

MARY POPPINS

Unless you still have the imagination to believe that all things are possible.

MR BANKS

What, even the impossible?

MARY POPPINS

Even that.

Mr Banks looks down at the souvenirs on the table.

MR BANKS

Mary Poppins, where did these things really come from?

MARY POPPINS

From two people who love you very much. And now, if you'll excuse me...

As she goes Mr Banks looks from the souvenirs to the retreating figure.

MR BANKS

Thank you, Mary Poppins...

INT. 17 CHERRY TREE LANE (NURSERY) - NIGHT

The children are sitting by the fire drinking cocoa; on the mantelpiece is the toy drummer-boy. Mary Poppins is turning back the bedclothes.

MICHAEL

We didn't mean to make Father cross.

MARY POPPINS

I don't think he was really cross with you.

JANE

He sounded it.

MARY POPPINS

When we're worried we often say things we don't mean.

Mary Poppins joins the children and takes up some darning.

MICHAEL

He didn't believe we'd been round the world.

MARY POPPINS

Sometimes, when you grow up, it's hard to believe the things you believed in when you were young.

(CONTINUED)

CONTINUED:

JANE
Was Father young once?

MARY POPPINS
Of course he was!

MICHAEL
(incredulous)
Father? A little boy?

MARY POPPINS
Yes, Michael, and part of him still is, if
he can only find it again...

Mary Poppins sings the children a SONG, a gentle lullaby,
accompanied by the 'Rat-a-tat-tat' of the drummer-boy.

INT. 17 CHERRY TREE LANE (HALLWAY) - NIGHT

Mr Banks comes out of the drawing-room and is crossing the hall, but stops on hearing Mary Poppins' singing. Then he hears the 'Rat-a-tat-tat' music and an old memory stirs.

MR BANKS
It can't be... No...
(pause)
'All things are possible... even... even
the impossible...' Who was it told me that?
A long, long time ago - when I was a boy...

INT. 17 CHERRY TREE LANE (NURSERY) - NIGHT

The children are asleep in their chairs by the fire. Mary Poppins is standing holding their empty cups looking at the mantelpiece where the toy drummer-boy ends his little tune.

INT. BOARD ROOM AT THE BANK - DAY

Mr Dawes, Mr Banks and the other Directors watch impotently as Scrimper and Muggins finish looking at the books.

SCRIMPER
Well, this is unfortunate! Isn't it Muggins?

MUGGINS
Most regrettable, Mr Scrimper!

MR DAWES
If we could only have a little more time...

Mr Banks looks at his pocket-watch.

MR BANKS
We still have twenty minutes.

SCRIMPER
If you had twenty years, Banks, you wouldn't
be able to put this mess right!

(CONTINUED)

CONTINUED:

MR DAWES
This is a black day for us! A black day!

MR BANKS
Things may yet turn out better than we expect.

MR TOMES
That is extremely unlikely.

MR BANKS
Unlikely, maybe, but not impossible...

MR MOUSLEY
Your trouble, Banks, is you're a dreamer!

MR GRUBBS
No sense of reality!

There is a knock on the doors, one of which opens and in come Barney, Constable Jones and the Bird Woman; Miss Lark (accompanied by Andrew and Willoughby); Admiral Boom carrying a small iron-bound chest; Mr and Mrs Turvy with a badly-tied parcel and Mrs Corry, flanked by Miss Annie and Miss Fannie, carrying a basket covered over with a cloth.

MR DAWES
(to Mr Banks)
What is the meaning of this?

MR BANKS
I'm afraid I don't rightly know...

SCRIMPER
Dawes, we have business to settle here--

BARNEY
Excuse me for interrupting, sir, but this 'ere place is a bank, ain't it?

MR DAWES
Bank? Of course it's a bank!

BARNEY
Good, 'cos we wanted to pay in some valuables, as you might say.

MR DAWES
Banks, who are these people?

MR BANKS
I think they're investors, sir! D'you hear that, Scrimper? Investors!

Barney takes off his cap, drops a couple of pennies into it, holds it out to the Bird Woman who does the same and he then places it reverentially on the Board Room table.

BARNEY
The Bird Woman and meself 'ave only got a few coppers, but you're more than welcome to 'em.

(CONTINUED) .

CONTINUED:

Constable Jones steps forward and stands to attention, then unhooks the whistle on a chain from his breast pocket.

CONSTABLE JONES

This 'ere 'igh-class whistle was presented to me by the Lord Mayor and Haldermen in recognition of twenty-five years of loyal and devoted service.

SCRIMPER

Oh, come, come, it's going to take more than a few pennies and a silver-plated whistle to save this place!

MR TURVY

We have a most valuable antique...

The Turvys tear the wrapping of their parcel and reveal a hideous china figurine with an upside-down head.

SCRIMPER

Valuable, my eye! It's head's on upside-down!

MR TURVY

Oh, dear, so it is!

TOPSY TURVY

You must have repaired it on a Second Wednesday...

The Turvys look crushed, but Miss Lark bustles forward with a jewel-case which she opens and places before Scrimper.

MISS LARK

I wish to place in your trust my collection of jewels.

Scrimper takes a necklace, examines it with an eye-glass and then tosses it down with a snort of contempt.

SCRIMPER

Worthless! They're nothing more than cheap imitations!

MISS LARK

Cheap? Imitations? How dare you!

The dogs growl and the Admiral comes forward with his chest.

ADMIRAL BOOM

Do not distress yourself, dear lady, I'll show these landlubbers a thing or two!

He opens the chest which is full of pirate treasure.

ADMIRAL BOOM

This is the treasure of Cap'n Flintlock, scourge of the Spanish Main, and worth a tidy sum, I'll be bound!

(CONTINUED)

CONTINUED:

SCRIMPER

Since all treasure-trove is rightfully the property of the Crown, I would be failing in my civic duty if I did not report its existence to the appropriate authorities.

Mrs Corry uncovers her basket and produces some of her gingerbread, twinkling with stars.

MRS CORRY

Perhaps a little gingerbread to please your tooth and sweeten your temper...

SCRIMPER

Horrid, sticky sweet stuff! I never touch such things!

(to Muggins)

Muggins, kindly show these people out of here and then, once and for all, perhaps we can conclude our business!

INT. 17 CHERRY TREE LANE (HALLWAY) - DAY

REMOVAL MEN in green baize aprons are carrying labelled items out of the house watched by Mrs Brill and Ellen from the landing and by Jane and Michael, who are sitting on the stairs. A tearful Mrs Banks comes into the hall following two more men struggling with a grandfather-clock which jangles and rattles as they hump it along.

MRS BANKS

Oh, do be careful - they never go the same if you once drop them...

The first men return and pick up some framed paintings that are propped against the wall. One remains which catches the children's eye: it is Victorian portrait of a young boy in a velveteen suit, holding a small toy drummer-boy.

JANE

That's funny, I've never seen that picture before, have you?

MICHAEL

No... but look - the drummer-boy!

JANE

Then that must be the little boy Mary Poppins said it belonged to. But who is he?

MICHAEL

He looks sort of familiar.

JANE

Michael... I think it's Father.

MICHAEL

So he really was a little boy...

(CONTINUED)

CONTINUED:

JANE

Do you remember what Mary Poppins said? We could look after the toy till the little boy who lost it needed it again... I think Father needs it now...

MICHAEL

But we could never find our way to the bank on our own.

JANE

We'll ask Mary Poppins to take us.

MICHAEL

But, sometimes she's... you know... Supposing she won't?

Mary Poppins descends the stairs dressed to go out.

MARY POPPINS

Supposing she won't what?

JANE

Mary Poppins! We've got to go to Father!

MICHAEL

Please say you'll take us, it's ever so important.

MARY POPPINS

Less chatter, please, you're keeping me waiting.

JANE

But where are you going?

MARY POPPINS

Where are we going, you mean.

MICHAEL

Well, where are we going?

MARY POPPINS

To see your father at the bank, of course; when, that is, you've got your coats on and are quite ready.

INT. BOARD ROOM AT THE BANK - DAY

Mr Dawes is about to sign a series of documents that Scrimper is placing before him.

SCRIMPER

Now then, Dawes, all I require is your signature here and here... and here.

MR BANKS

Listen, Scrimper, a few more days and I am sure we can raise the necessary funds...

(CONTINUED)

CONTINUED:

SCRIMPER

I'm sorry, Banks, I wish I could help - I
really do - but I am only doing my job...

MR BANKS

But, if you could only just--

SCRIMPER

(interrupting)

And, if you had done your job properly then
you wouldn't be in this situation now. A pen
for Mr Dawes, Muggins.

Muggins offers a pen, but Mr Dawes takes out his own pen
begins to sign. Suddenly, the doors burst open and Jane and
Michael dash in, followed by Mary Poppins.

JANE & MICHAEL

Father! Father!

SCRIMPER

What now?

MR BANKS

Mr Scrimper, these are my children - Jane and
Michael.

MR DAWES

Banks, please...

MR BANKS

(to the children)

I really can't talk to you now, my dears.

MICHAEL

But you simply must!

MR BANKS

I'm sorry, Mr Dawes, it seems I simply must!

SCRIMPER

And who is this person?

MUGGINS

(nervously)

It's her again! The one in the nursery!

MR BANKS

This is Mary Poppins - my nanny - that is Jane
and Michael's nanny - our nanny!

SCRIMPER

Children, nannies! Dawes is this a bank or a
kindergarten?

MR DAWES

I don't know what to say...

MICHAEL

We've brought you something, Father.

(CONTINUED)

CONTINUED:

Michael takes the toy drummer-boy out of his pocket and holds it out to him. Speechless, Mr Banks takes it.

MR BANKS

How... I mean, where...?

MICHAEL

We found it.

JANE

In Aunt Euphemia's vase...

Muggins, remembering it, stares in astonishment at the toy.

MICHAEL

And then we lost it and found it again
in Somewhere Else...

MR BANKS

My little drummer-boy! I don't believe it!
My favourite childhood toy and I lost him!
And worse even than that, I forgot about him...
He was once my dearest possession, and yet I
forgot all about him! How could I have...?

SCRIMPER

This is supposed to be a finance house, not a
toy shop!

Mr Banks places the drummer-boy on the Board Room table and almost at once it begins marching along, playing its 'Rat-a-tat-tat' music. Everyone is affected by the sound and one by one the Directors' care-worn faces take on a happy aspect; even Muggins, despite his anxiety about Mary Poppins, breaks into a beaming smile. Soon everyone is reacting to the beat of the music - except Scrimper who has a distant look, as if trying to remember something.

SCRIMPER (cont'd)

That music... I know it from somewhere...
Many, many years ago when I was a--

(shakes his head in disbelief)
No, it not possible!

MR BANKS

Nonsense, Scrimper, didn't you know: all
things are possible - even the impossible!

Laughing, Scrimper begins to tap his feet to the rhythm of the drummer-boy and then gradually becomes aware of more elaborate music coming from somewhere in the distance.

SCRIMPER

Listen! That music - where's it coming from?

JANE

Mary Poppins knows.

SCRIMPER

Does she? Well, Mary Poppins?

(CONTINUED)

CONTINUED:

MARY POPPINS

Everything has it's own true music - if only
you are willing to listen for it.

SCRIMPER

Does it, by jingo! Does it really? Everything,
you say?

Mary Poppins walks briskly to the large double doors and throws them open. The magical music is a reprise of Mary Poppins' SONG about 'Music in Everything'.

MARY POPPINS
EVERYTHING!

INT. THE CENTRAL HALL OF THE BANK - DAY

The music comes from VARIOUS unlikely sources: scales clatter up and down, making musical 'scales'; columns of coins ring like tubular bells; calculating machines, typewriters and telephones join in the orchestration, while overhead communications canisters whistle musically to and fro on wires. Among the people in the bank are all the Banks family's friends and neighbours and Mary Poppins' magical relations. Barney lifts his cap and presents Mary Poppins with a bunch of violets.

BARNEY

May I 'ave the pleasure?

Mary Poppins takes the flowers and sniffs their fragrance.

MARY POPPINS
Thank you kindly, sir!

Barney and Mary Poppins are featured in a dance, supported by the BANK CLERKS and then everyone else: Mr and Mrs Turvy do a solo topsy-turvy routine; Mr Banks dances with Jane and Michael; Mr Dawes with Miss Lark; Admiral Boom with Miss Annie and Constable Jones with Miss Fannie; and the Bird Woman with Muggins while Messrs Tomes, Mousley and Grubbs dance a ridiculous quadrille with one another. Mrs Corry seizes Scrimper by the hand and drags him towards the dance.

MRS CORRY
Come along! Step lively!

SCRIMPER

Dear lady, I - I - I've never danced in my life - don't know how - don't think I can... But I suppose I can try...

MRS CORRY
That's right! As I once told Robert the Bruce: 'Try, try, try again!'

With a whoop of glee, Scrimper whirls around with Mrs Corry.

(CONTINUED)

CONTINUED:

SCRIMPER

Don't know what's come over me...
Most peculiar... Making a fool of myself,
I dare say... (laughs) But I don't care!

MRS CORRY

I said you could do it if you tried! Haven't
had such an energetic partner since I danced
with King Henry VIII at Hampton Court...

EXT. THE BANK - DAY

The goings-on in the Bank are attracting crowds of people
from the City who stop, look and then go inside.

INT. THE CENTRAL HALL AT THE BANK - DAY

Serious BUSINESS MEN and even the MAYOR and ALDERMEN are
flocking to visit the transformed Bank, where they make
deposits and are caught up in the dancing and gaiety. Barney
is waltzing with Mary Poppins.

BARNEY

Quite a do, ain't it? I bet you're behind this!

MARY POPPINS

Really, Barney! How can you suggest such a
thing?

Scrimper still dancing with Mrs Corry comes alongside Mr
Banks, he tries to sound like his old self.

SCRIMPER

Well, I must say, this is pretty peculiar
way to run a bank, isn't it?

MR BANKS

Yes, I suppose it is...

SCRIMPER

I'll tell you what I think, Banks, I think
it's... A STROKE OF GENIUS! It'll make a
fortune! A bank that is fun - capital idea!

MR BANKS

I owe it all to Mary Poppins.

SCRIMPER

You're a modest man, Banks; a rare quality
these days!

EXT. THE BANK - DAY

The celebrations inside the Bank spill out onto the London
streets for a ballet of BANKERS and BUSINESSMEN. The Balloon
Woman is there giving out her magical balloons to all the
important-looking people.

(CONTINUED)

CONTINUED:

BALLOON WOMAN
 Take your choice and take your time, my
 deary-ducks!

A sudden noise makes everyone look up and flying overhead are early aeroplanes carrying bowler-hatted men from the City, society folk and families. The aeroplanes trail streamers advertising 'THE DAWES, TOMES, MOUSLEY, GRUBBS, FIDELITY FIDUCIARY BANK'.

SCRIMPER
 Pure GENIUS!

Mr Dawes, who has been dancing with Miss Lark (attended by Andrew and Willoughby) stares in amazement.

MR DAWES
 Banks...?

MR BANKS
 The 'Free-as-a-Bird Flying Passenger Service'!

MR DAWES
 Amazing...

SCRIMPER
 (to Dawes)
 Take my hat off to you all, Dawes; I shall make a glowing report: recommend other banks to follow your lead!

MR DAWES
 Thank you, Scrimper.

SCRIMPER
 Yes, brilliant idea of Banks', all this!
 Hope you appreciate him!

MR DAWES
 Oh, yes... we do...

SCRIMPER
 Make sure you give him a raise!

MR DAWES
 Oh, yes... we will, we will...

JANE
 (to Mr Banks)
 Is everything going to be all right, now?

MR BANKS
 Do you know, Jane, I think it is!

MICHAEL
 Hooray!

SCRIMPER
 Delightful children! Capital entertainment!
 Haven't enjoyed myself so much in years!

(CONTINUED)

CONTINUED:

MRS CORRY

And I haven't enjoyed myself so much in
centuries! Come on!

SCRIMPER

Must find Muggins? Got to take a trip in one
of those aeroplane!

As they dance off once more, Mrs Banks is seen making her way through the crowds, pushing the perambulator and looking rather concerned as she weaves between the dancers.

MRS BANKS

Oh, George dear, there you are... and the children!

Jane and Michael run to hug their mother.

MICHAEL

We came to help Father.

MR BANKS

And they have! Winifred, everything's turned out for the best after all - thanks to Jane and Michael and Mary Poppins.

MRS BANKS

How very clever of you all! I'm so pleased!

MR BANKS

So am I!

(offering her his arm)

Madam, will you dance?

Mrs Banks accepts and they waltz.

MRS BANKS

You know, George, I never knew you could go dancing at a bank...

MR BANKS

Before today, Winifred, neither did I!

As they dance away, Mary Poppins prepares to leave.

MARY POPPINS

Thank you, Barney, most enjoyable!

BARNEY

Why... you're not going, already?

MARY POPPINS

I'm afraid I must...

BARNEY

Then it's tonight?

Mary Poppins nods and Barney looks quite upset.

(CONTINUED)

CONTINUED:

BARNEY
When will we see you again?

MARY POPPINS
When you least expect me.

Barney kisses her hand and she goes to where Jane and Michael are talking to the Twins in their perambulator.

MARY POPPINS
Excuse me, please. It's time the Twins were in bed.

MICHAEL
We're not going home, are we?

JANE
Please say we aren't, Mary Poppins!

Mary Poppins looks at them for a moment but says nothing.

MICHAEL
We could go home with Mother and Father, couldn't we?

MARY POPPINS
Very well, so long as you behave yourselves.

JANE
We will!

MICHAEL
We promise!

MARY POPPINS
Humph!

Mary Poppins pushes the perambulator through the crowd with Jane and Michael tagging along. As Mary Poppins goes, some of her special friends come up to speak with her.

MR TURVY
Do you really have to, Mary?

MARY POPPINS
I'm afraid so, Cousin Arthur.

TOPSY TURVY
That is a shame.

MICHAEL
(to Jane)
Have to what?

TOPSY TURVY
Don't forget, come and visit any Second Wednesday you happen to be passing.

MARY POPPINS
Thank you, Topsy, I will.

(CONTINUED)

CONTINUED:

MR TURVY
And Bon Voyage.

MICHAEL
What's 'Bon Voyage'?

MARY POPPINS
It means 'good journey'.

JANE
What a funny thing to say.

MRS CORRY
Not so funny as some things I've heard...
(to Mary Poppins)
Growing up fast, aren't they, Mary Poppins?
I can see they won't need you much longer.

MICHAEL
We'll always need her - always!

Michael hugs Mary Poppins.

MARY POPPINS
Kindly don't squeeze so - I am not a sardine
in a tin!

MRS CORRY
Well, I just came to have a word with you.
An old word and one that's best said quickly.
As I used to tell Solomon when he was making
all that fuss over the Queen of Sheba: 'If
you've got to say it sometime, why not now?'

Mrs Corry looks hard at Mary Poppins.

MRS CORRY (cont'd)
Goodbye, my dear.

JANE
(to Mrs Corry)
Everybody's saying goodbye - are you all
going away?

MRS CORRY
Well, yes, in a manner of speaking! Once one
goes, they all go - that's the way of it!

MR BANKS
(calling out to the children)
Jane! Michael! Come and dance with us!

The children hesitate, looking from Mary Poppins to where
their parents wait for them with outstretched arms.

MARY POPPINS
(very softly)
Run along now...

They do so and are swept into the dance once more.

EXT. THE PARK. - DAY (DUSK)

The Banks family is coming home singing and dancing.

MR BANKS

Nearly there!

MRS BANKS

And all of us together.

MR BANKS

East - West, home's best!

JANE

That's what Mary Poppins says.

MR BANKS

Does she? Well, as always, she's absolutely right!

INT. 17 CHERRY TREE LANE (NURSERY) - DAY (DUSK)

A small fire is burning in the grate. Mary Poppins is folding her apron and putting it in her carpet-bag, softly humming her SONG about the stars. She puts on her coat, buttons it up and briskly crosses the room. At the window, she pauses and looks down to where the Banks family are coming along Cherry Tree Lane. She smiles approvingly.

MARY POPPINS

All's well that ends well...

Turning from the window, she puts on her hat in front of the mirror. Then going to the fireplace, she moves the fire-guard and, taking the poker, stirs the fire into life. Flames leap and dance, filling the room with odd shadows. Next she goes to the Twins' cots and tucks them in.

MARY POPPINS (cont'd)

Goodbye, John...

The babies gurgle and hold out their little hands to her.

MARY POPPINS (cont'd)

Goodbye, Barbara...

She turns and picking up her carpet-bag, her parrot-headed umbrella and the bunch of violets, she takes a last look round. The strange firelight seems to be making the nursery toys move to the rhythm of Mary Poppins' humming. The rocking-horse gives a little prance and neighs.

MARY POPPINS (cont'd)

Thank you, Dapple. Now, I must be getting along. Au revoir.

She strokes the rocking-horse's mane and pats his nose as a tear runs down his face. Then taking two of Barney's violets, she lays one each on Jane and Michael's pillows.

(CONTINUED)

EXT. 17 CHERRY TREE LANE - DAY (DUSK)

MRS BANKS

Dear old 17 Cherry Tree Lane!

JANE

I'm so glad we don't have to leave - we
wouldn't be the same without it.

MR BANKS

And it wouldn't be the same without us!

MICHAEL

Oh, look!

They look to where the nursery window, lit by the firelight,
glows in the dusk. Across the brightness moves a shadow.

MICHAEL (cont'd)

Something's happening!

JANE

Come on... hurry...

The children race down the path, through the front door.

INT. 17 CHERRY TREE LANE (HALL) - DAY (DUSK)

Running across the hall (which is still in chaos from the
removal men), and up the stairs.

INT. 17 CHERRY TREE LANE (NURSERY) - DAY (DUSK)

Everything is neat, tidy and very peaceful. The children
look round breathless and puzzled.

MICHAEL

Her things... they're gone!

JANE

(calling out)

Mary Poppins!

INT. 17 CHERRY TREE LANE (HALL) - DAY (DUSK)

Mr Banks is helping Mrs Banks off with her coat, when Mrs
Brill rushes downstairs and Ellen flies in from the kitchen.

MRS BRILL

Not upstairs!

ELLEN

Nowhere to be seen!

MR BANKS

Whatever's wrong?

(CONTINUED)

CONTINUED:

MRS BRILL
She's gone again!

MRS BANKS
Gone? Who's gone, Mrs Brill?

MRS BRILL
Mary Poppins!

ELLEN
Lock, stock and barrel!

MRS BRILL
Just like last time, without a word or a
by your leave!

MRS BANKS
Oh, dear, this is terrible, George, whatever
shall we do?

MR BANKS
(calmly)
Why don't we go and find the children.

INT. 17 CHERRY TREE LANE (NURSERY) - DAY (DUSK)

MICHAEL
Mary Poppins!

JANE
Oh, where is she?

MICHAEL
There... there she is!

With darkness fast falling outside, the window has become a mirror, reflecting the nursery and themselves -- and, by the door, is a reflection of Mary Poppins. The children spin round and look at the real door, but there is no sign of her. But, when they turn back to the window, they see her again, now about to open the reflected door.

JANE
It's the Door... the Other Door...
(calling out)
Mary Poppins!

MICHAEL
Don't go!

JANE
(tears in her eyes)
Mary Poppins, please don't go!

The reflection of Mary Poppins opens the Other Door and beyond it is the night sky. On the threshold of the door she stops, looks back and waves to Jane and Michael. Then she opens her umbrella and steps out into the night. Mary Poppins soars up and away into the sky and, as she goes, we hear Barney's hurdy-gurdy from the street below.

EXT. CHERRY TREE LANE - NIGHT

Barney is gazing up at the sky. Turning the hurdy-gurdy with one hand, he tips his cap with the other.

BARNEY
(softly)

Goodbye, Mary Poppins! Don't stay away too long...

INT. 17 CHERRY TREE LANE (NURSERY) - NIGHT

The fire has died to a soft glow. The children are still staring from the window, watching where a bright star is climbing higher and higher across the sky. Mr and Mrs Banks enter the nursery, she going first to the cots and, having picked up the babies, joins her husband and children by the window. Jane turns to her father with tears in her eyes.

JANE
Father... she's gone...

MR BANKS
So it seems.

MICHAEL
Why did she go?

MR BANKS
I don't know, Michael, but I'm sure Mary Poppins knows best, she usually does...

Michael looks desperately sad and Mr Banks puts his hand in his pocket and takes out the toy drummer-boy, looks lovingly at it for a moment and then gives it to his son.

MR BANKS (cont'd)
Will you look after this for me, please?
You must be sure and take better care of it than I did... Oh, look everyone! A new star!

MICHAEL
But that's not really a star---

JANE
Shh!

MR BANKS
D'you see, Winifred. A new star!

MRS BANKS
Well, that won't help wash and dress the children...

MR BANKS
No, my dear, but it will look in on them through the window at night - and that's much better...

(CONTINUED)

CONTINUED:

He puts his arm round her and she returns his loving smile.

MR BANKS (cont'd)
And a new star's for wishing on - so make
a wish everyone...

Jane and Michael gaze up at the star.

JANE
I wish---

MRS BANKS
Oh, no! You mustn't tell, or it won't come
true!

Mr and Mrs Banks move away from the window, leaving Jane and Michael alone.

JANE
(whisper)
I wish... that we won't ever forget you,
Mary Poppins...

MICHAEL
(whisper)
Not ever...

We pass through the window and soar up among the clouds that have been turned deep red by the setting sun, and on into the dark blue of the night sky, where Mary Poppins gracefully floats on her umbrella among the stars and constellations...